ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Svitlana Kosenko *piano*

Saturday 11 January 2025, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 String Quartet (Leandro Silvera *tutor*)
Aidan Zhao & Aaron Tian *violin*
Aiden Bhak *viola* Raphael Demeestra *cello*
Mendelssohn String Quartet no 6 in F Minor op80 *iii Allegro* 6'

3.15

3.30 Ray-Chinh Le *cello* (pupil of Alexander Boyarsky)
Haydn Cello Concerto in C *i Moderato parts 1 & 2plus cadenza* 6'
Popper Polonaise De Concert 5.5'

3.45 String Quartet (Eun Una Oh *tutor*)
Rosie Rodriguez-Vassiliou & Florence Mather *violin*
Izabella Ward *viola* Atticus Larard *cello*
Elizabeth Maconchy String Quartet no3 op15 11'

4.00 Alexander Crawford *piano* (pupil of Neil Roxburgh)
Chopin Nocturne in C-sharp Minor op27 no1 6′

4.09 Sami Uwahemu *bassoon* (pupil of Susanne Simma)
Faure Apres Un Reve 3′

4.15 Piano Trio (Alvin Moisey *tutor*)
Ollie Warne-Holland *piano* Caitlin Reynolds *violin* Susannah Clark *cello*
Panufnik Piano Trio *iii Scherzo* 5′
Chaminade Piano Trio no1 in G Minor op 11 *ii Andante* 4′

4.30 Ollie Warne-Holland *piano* (pupil of Alvin Moisey)
Chopin Ballade no3 7′
Chopin Nocturne op15 no2 4′

4.45 Jerry Liu piano (pupil of Jianing Kong)
Mendelssohn Piano Concerto no1 in G Minor op25 7′
i Molto allegro con fuoco 7′

5.00 Piano Trio (Neil Roxburgh *tutor*)
Matty Oxtoby *piano* Peter Ryan *violin* Gabriel Ward cello
Ravel Piano Trio *i Modére* 9′

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

STRINGS OFFER HOLDER DAY: LUNCHTIME CONCERT

Tuesday 14 January, 1.05pm

Performance Hall

Dvořák
(1841–1904)

String Quartet no10 in E flat major op 51 B.92
i *Allegro ma non troppo*

Sylva Quartet
India Reilly violin
Marélie Chomarat violin
Vera Edgington viola
Lucy Hepburn cello

Reger
(1873–1916)

Suite no 3 for Solo Viola op 131

Zephyr Wills viola

Debussy
(1862–1918)

Sonata for Violoncello and Piano L 135
i *Prologue*

Paula Skulte cello
Oli Cutriss piano

Rawsthorne
(1905–1971)

Elegy

Oliver Manning guitar

Roxanna Panufnik
(b 1968)

Hora Bessarabia

Betania Johnny violin

Beethoven
(1770–1827)

String Quartet op 18 no1
i *Allegro con brio*

Lucent Ensemble
Idil Arican violin
Ella Hodgson-Laws violin
Juliet Park viola
Magdalena Drmac cello

Upcoming Events

CARNE ROOM ELEVENSES: ECLIPSE QUINTET
Wednesday 22 January, 11am
The Carne Room

Repertoire to include:
Zarębski Piano Quintet in G minor op 34

Tickets: £5 to include a complimentary hot drink in the RCM Café
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Thursday 16 January, 6pm

The Carne Room

Beethoven
(1770–1827)

Sonata no for Violin and Piano op 12 no 1

i *Tempo con brio*
ii *Tema con variazioni*
iii *Rondo: Allegro*

Emma Demetriades violin
Jeffrey Au piano

R Schumann
(1810–1856)

Carnaval op 9

i *Préambule*
ii *Pierrot*
iii *Arlequin*
iv *Valse noble*
v *Eusebius*
vi *Florestan*
vii *Coquette*
viii *Replique*
viiib *Sphinx*
xi *9 Papillions*
x *Lettres Dansantes*
xi *Chiarina*
xii *Chopin*
xiii *Estrella*
xiv *Reconnaissance*
xv *Pantalon et Colombine*
xvi *Valse allemande – Paganini*
xvii *Aveu*
xviii *Promenade*
xix *Pause*
xx *Marche des Davidsbündler contre les Philistins*

Paul Mnatsakanov piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 21 January, 1.05pm
Performance Studio

Repertoire to include:
Haydn Piano Sonata in E minor Hob XVI:34
Popper Requiem op 66 in F sharp minor
Chopin Scherzo no op 54
Charles Rochester Young The Song of the Lark
Dragan Shuplevski Macedonian Capriccio

Tickets: Pay What You Can
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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 17 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Mozart (1756–1791)	Mozart's Keyboard Sonata in F major K 280 *i* *Allegro assai* *ii* *Adagio* *iii* *Presto*	11'

Paul Mnatsakanov piano

Brahms (1833–1897)	Brahms viola sonata no 1 in F minor *i* *Allegro apassionato* *iv* *Vivace*	13'

Norea Quirijnen viola
Jorn Quirijnen piano

Chopin (1810–1849)	Etude in E flat minor op 10 no 6	4'
Chopin	Ballade no 2 in F major op 38	8'

Adrian Henke piano

Dvořák (1841–1904)	Piano Quintet no 2 in A major op 81 *i* *Allegro ma non tanto*	15'

Nicholas Cerny violin
Elizabeth Hur violin
Lizzie Rowland viola
Fabiola Sebastián Guijarro cello
Morgan Flanigan piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 21 January 1.05pm
Performance Studio

Repertoire to include:
Haydn Piano Sonata in E minor, Hob XVI:34
Popper Requiem op 66 in F sharp minor
Chopin Scherzo no 4 op 54
Charles Rochester Young The Song of the Lark
Dragan Shuplevski Macedonian Capriccio

Tickets: Pay What You Can
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ROYAL COLLEGE OF MUSIC

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ROYAL
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OF MUSIC
London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Alvin Moisey *piano*

Saturday 25 January 2025, 3pm
Performance Studio

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3.00 Harp Trio (Cecilia Sultana de Maria *tutor*)
Emira Kangesan, May Noble-Eales and Annabel Dolan
Grétry Danse des Femmes 8'

3.15 Safia Andjar *violin* (pupil of Sophie Simpson)
Dvorak Sonatina in G Major op100 *i Allegro risolouto* *5'*

3.22 Daphne Quequep *violin* (pupil of Sophie Simpson)
Florence Price Elphentanz *5'*

3.29 Esra Emin *violin* (pupil of Sophie Simpson)
John Williams Remembrances *6'*

3.37 Zine Ozmen Akkaya *violin* (pupil of Sophie Simpson)
Villoldo El Choclo 3'

3.42 Logan Helme *violin* (pupil of Sophie Simpson)
Haydn Violin Concerto in G Major Hob:VIIa/4 *i Allegro moderato* 5'

3.49 Asaey Tekie *violin* (pupil of Sophie Simpson)
Vivaldi Violin Concerto no1 in E major op8 RV 269 Spring *i Allegro* 4'

4.00 String Quartet (Miriam Lowbury *tutor*)
Katherine Jin da Silva & Kiera Asad *violin*
Nathan Sarkar *viola* Alex Cetateanu *cello*
Mozart String Quartet in B Flat Major K458 The Hunt 9'
i Allegro vivace assai

4.15 Rosie Rodriguez-Vassiliou *violin* (pupil of John Hutchinson)
Saint-Saëns Violin Concerto no3 op61 *i Allegro non troppo* 9'

4.30 Aimee Xing *viola* (pupil of Karen Bradley)
Seitz Student Concerto op22 *i Allegro non troppo* 4'

4.45 Medhi Uwahemu bassoon (pupil of Susanne Simma)
Weber Bassoon Concerto in F Major op 75 8'
i Allegro ma non troppo

5.00 Eliza de Silva (pupil of Lutsia Ibragimova)
Mozart Violin Concerto no4 in D Major K218 *i Allegro* 8'

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

ROYAL
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Junior Department
Soloists Concert

Saturday 18 January 2025, 5.30pm
Performance Hall

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Helen Wang *violin*		
Corelli	La Folia Variations op5 *i Adagio and variations*	4.5′
Alex Cetateanu *cello*		
Popper	Polonaise de Concert op14	4.5′
Elara Jacobs *tenor horn*		
Liam Rimmer	Fantasia on a Welsh Melody: Jenny Jones	5
Ellie Zhu *violin*		
Wieniawski	Violin Concerto no2 op22 *i Allegro moderato*	5′
Anaiyah Kashim *cello*		
Ravel	Habanera	4.5′
Eleanor Ezechukwu *violin*		
Lalo	Symphonie Espagnole op21 *iv Andante*	5′

Aaron Tian *violin* Wieniawski	Scherzo and Tarantelle op16	*5'*
Kitty Ajaz *cello* JS Bach	Cello Suite no3 BWV1009 *iv Sarabande*	3'
Samvid Sridhar *violin* Paganini	Cantabile	4'
Hugo Borrion *cello* Popper	Elegy op64 no1	4'
Hanhan Qu *piano* Gershwin arr. Earl Wild	I Got Rhythm	2.5'
Elyssa Kiang *violin* Monti	Czardas	4'

Many thanks to Craig White *piano*

and to the following teachers:

Alexander Boyarsky, Erica Dearing, Viktoria Grigoreva, James Halsey, Juliet Hughes-Rees, Eri Konii, Sue Lowe, Francesca Moore-Bridger, Hilary Sturt, Richard Uttley

Royal College of Music Junior Department
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ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 20 January, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Toccata in E minor BWV914	9'
Yunzhi Wang piano		
Brahms (1833–1897)	Rhapsodies op 79 *i* *Agitato* *ii* *Molto passionato, ma non troppo allegro*	16'
Maximilian Maisky piano		
Chopin (1810–1849)	Nocturne in B major op 9 no 3	8'
Chopin	Ballade in A flat major op 47	8'
Xiaoye Wei piano		

austrian cultural forum lon

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 21 January, 1.05pm
Performance Studio

Repertoire to include:
Haydn Piano Sonata in E minor Hob XVI:34
Popper Requiem op 66 in F sharp minor
Chopin Scherzo no 4 op 54
Charles Rochester Young The Song of the Lark
Dragan Shuplevski Macedonian Capriccio

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 21 January, 1.05pm

Performance Studio

Haydn (1732–1809)	Piano Sonata in E minor Hob XVI:34 *i* *Presto* *ii* *Adagio* *iii* *Vivace molto*	10'
Edward Chio piano		
Popper (1843–1913)	Requiem in F sharp minor op 66	9'
Yoel Rubin cello **Louis Hirst** cello **Andrew O'Reilly** cello **Rebekah Tan** piano		
Chopin (1810–1849)	Scherzo in E major op 54 no 4	12'
Sofia Berdnik piano		
Charles Rochester Young (b 1965)	The Song of the Lark *i* *Song to the Waking Sun* *ii* *Flight* *iii* *Into Darkness*	10'
Leah Hallinon flute **Ian Lim** harp		
Shuplevski (1933–2001)	Macedonian Capriccio	6'
Lucent Ensemble **Idil Arican** violin **Ella Hodgson-Laws** violin **Juliet Park** viola **Magdalena Drmac** cello		

Upcoming Events

CARNE ROOM ELEVENSES:
ECLIPSE QUINTET
Wednesday 22 January, 11am
The Carne Room

Repertoire to include:
Zarębski Piano Quintet in G minor op 34 'German'

Tickets: £5
Ticket prices include a complimentary hot drink in the RCM Café
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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London

CARNE ROOM ELEVENSES: ECLIPSE QUINTET

Wednesday 22 January, 11am

The Carne Room

CARNE ROOM ELEVENSES: ECLIPSE QUINTET

Wednesday 22 January, 11am, The Carne Room

Zarębski	Piano Quintet in G minor op 34 'German'		40'
(1854–1885)	*i*	*Allegro*	
	ii	*Adagio*	
	iii	*Scherzo*	
	iv	*Finale: presto*	

Eclipse Quintet
Maria Panczyk violin
Volodymyr Romanenko violin
Florence Cope viola
Maddy Napier cello
Alicja Kojder piano

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Eclipse Quintet

The Eclipse Quintet is a vibrant chamber ensemble founded in 2023 at the RCM. The group's name commemorates its first rehearsal on October 28th, coinciding with a partial lunar eclipse visible across Europe. The musicians are all currently in their second year of the Bachelor of Music degree at RCM.

Since its formation, the Quintet has received guidance from world-renowned musicians, including Adrian Levine. The ensemble is particularly motivated by performing and popularising works by lesser known composers, looking forward this year to working on the piano quintets by Alexander Borodin, Vincent D'Indy and Ernest Bloch alongside more familiar repertoire by composers such as Brahms.

In 2024, the ensemble made its successful debut at the Rhyl Music Club in Wales performing Zarębski's Piano Quintet in G minor. It is dedicated to Liszt and was the last piece that the Polish composer wrote. There is polish heritage amongst the ensemble which has allowed for more a nuanced interpretation of the piece. The Eclipse quintet particularly loves to perform this piece for audiences. The ensemble is excited to have been asked to return to Rhyl and give another concert in late 2025.

UPCOMING EVENTS

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 22 January, 6pm
Performance Hall

Repertoire to include:
Prokofiev Piano Sonata no 3 in A minor op 28
Schubert Piano Trio no 2 in E flat major

Tickets: Pay What You Can
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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 22 January 6pm

Performance Hall

Prokofiev (1891–1953)	Piano Sonata no 3 in A minor op 28	8'

Yunzhi Wang piano

Schubert (1797–1828)	Piano Trio no 2 in E flat major op 100 *i* *Allegro* *ii* *Andante con moto* *iii* *Scherzo – Allegro moderato*	35'

Isabella Azima violin
Layla Ballard cello
Francisco Couto piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 28 January, 1.05pm
Performance Studio

Repertoire to include:
Bussotti Deborah Parker (aria per violoncello)
Copland Old American Songs
Beethoven Cello Sonata no 3 in A major op 69
Debussy Etude no 1 pour les cinq doigts d'apres Monsieur Czerny
Dvořák String Quartet no 10

Tickets: Pay What You Can
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RCM SCHOLARSHIPS

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ROYAL
COLLEGE
OF MUSIC
London

DAPHNIS & CHLOE

Thursday 23 January 2025, 7.30pm
Amaryllis Fleming Concert Hall
Vasily Petrenko conductor
Will Duerden double bass
RCM Symphony Orchestra

DAPHNIS & CHLOE
Thursday 23 January 2025, 7.30pm | Amaryllis Fleming Concert Hall

Vasily Petrenko conductor
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RCM Symphony Orchestra

Respighi (1879–1936)	Fontane di Roma P 106 *i La fontana di Valle Giulia all'alba* *ii La fontana del Tritone al mattino* *iii La fontana di Trevi al meriggio* *iv La fontana di Villa Medici al tramonto*	15′
Tubin (1905–1982)	Double Bass Concerto	19′

INTERVAL

Falla (1876–1946)	El sombrero de tres picos Suite no 2 *i Danza de los vecinos (Seguidillas)* *ii Danza del molinero (Farruca)* *iii Danza final (Jota)*	13′
Ravel (1875–1937)	Daphnis et Chloé Suite no 2 *i Lever de jour* *ii Pantomime* *iii Danse générale*	18′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high -quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

This evening, Vasily Petrenko returns to the RCM to conduct 20th century scores by Respighi, Falla and Ravel. Alongside these, RCM Concerto Competition winner and YCAT artist, Will Duerden performs Tubin's Double Bass Concerto.

In 1913 Respighi settled in Rome after accepting a position as a professor of composition at the city's famous conservatory, the Santa Cecilia Academy. There, he composed the *Fountains of Rome,* the first of three symphonic poems in his celebrated 'Roman trilogy.' Each movement represents one of the city's grand Baroque-style fountains evoking its essence at various times of day. In the preface to the score, Respighi wrote: 'the composer has endeavoured to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.'

Beginning at dawn, the orchestra begins to stir, envisioning a misty landscape at the Valle Giulia Fountain located in the north of the city and brought to life by the by the sounds of flutes, piccolo, oboe and strings. This tranquil moment is contrasted by the dramatic portrayal of the ancient Greco-Roman sea god at the Triton Fountain. At midday, attention moves to the Trevi Fountain, the largest of the four. Associated with mythological figure of Neptune, a solemn theme transitions from the woodwind to brass and sweeping strings capture the fountain's scale. As the day draws to a close, the Villa Medici Fountain is depicted at sunset where the orchestra conjures the atmosphere of birdsong and evening breezes from the strings, woodwind and celeste.

The programme continues with one of the most challenging works written for the double bass. Composed in collaboration with Estonian double bass player Ludvig Juht, the Concerto is cast in one continuous movement with sections delineated by orchestral interludes. Despite being one of Tubin's most frequently performed symphonic works, the

concerto is known to be demanding in its artistic and technical requirements. Its challenges include the large number of double stops – a technique which involves playing two notes simultaneously on separate strings – and an orchestration that requires powerful playing from the soloist.

To conclude, the orchestra showcases excerpts and dances from ballets commissioned by the esteemed Russian art critic, patron, ballet impresario and founder of the Ballets Russes, Serge Diaghilev. Manuel de Falla was one of the most distinguished Spanish composers of the 20th century and drew inspiration from folk music and traditional Spanish opera. During his career, he lived in Paris where he was influenced by the musical style of Ravel. Following a return to his home in Madrid, he wrote *El corregidor y la molinera* (*The Governor and the Miller's Wife*). This composition was later reimagined for ballet and renamed *El sombrero de tres picos* (*The Three-Cornered Hat*). The uniqueness of this ballet is displayed through its distinctly Spanish setting and dance styles. This evening the orchestra performs three short dances from the second suite.

Ravel's finely orchestrated choreographic symphony from 1912 ends the programme this evening. Originally conceived as a ballet centred around the tale of the lovers Daphnis and Chloé, the work united influential figures in the arts: choreographer Michel Fokine, set designer Léon Bakst, and renowned dancer Vaslav Nijinsky. However, the collaboration of these highly creative beings was fraught with tension as their artistic visions clashed leading to delays in the work's completion. After numerous revisions, the premiere finally took place in 1912 at the Théâtre du Châtelet. Although the ballet itself was not huge success, Ravel extracted music to create two orchestral suites which were to become popular. The second suite opens with a depiction of daybreak as woodwinds and harp gently weave in ascending and descending melodies, setting the scene for the young lovers meeting after time apart. In *Pantomime*, the couple dance in honour of the god Pan, here represented by solo flute. The Suite ends with a lively dance celebrating the reunion of Daphnis and Chloé.

Vasily Petrenko

Vasily Petrenko has held the position of Music Director of the Royal Philharmonic Orchestra (RPO) since 2021. He became Conductor Laureate of the Royal Liverpool Philharmonic Orchestra (RLPO) following his acclaimed 15-year tenure as Chief Conductor (2006–2021). Additionally, he serves as Associate Conductor of the Orquesta Sinfónica de Castilla y León. He has been Chief Conductor of the European Union Youth Orchestra (2015–2024) and the Oslo Philharmonic Orchestra (2013–2020), Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013) and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia (2016–2021) during which time he also served as Artistic Director (2020–2021). Vasily was educated at St Petersburg Conservatoire and began his career as Resident Conductor of St Petersburg's Mikhailovsky Theatre (1994–1997).

Vasily has worked with many prestigious orchestras including the London, Berlin and Los Angeles philharmonics, St Petersburg Accademia Philharmonia, Philharmonia (London), Gewandhausorchester Leipzig, Orchestre National de France, and the London, NHK, San Francisco and Boston symphony orchestras. He has appeared at the Edinburgh and Grafenegg festivals and the BBC Proms. Equally at home in the opera house, Vasily has conducted at Glyndebourne Festival Opera, Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper and the Metropolitan Opera in New York.

The 2023/24 season featured tours with the RPO, a debut appearance with the NDR Elbphilharmonie Orchestra in Hamburg and returns to the Hong Kong, Israel and Dresden philharmonics, the Dallas and Pittsburgh symphony orchestras and the Filarmonica della Scala in Milan. The 2024/25 season includes his debut with the Royal Concertgebouw Orchestra in a new production of *Boris Godunov* for Dutch National Opera, and returns to the Orchestre de la Suisse Romande, the Sydney, Singapore, Berlin Radio and São Paulo State symphony orchestras, and the National Symphony Orchestra of Washington DC. He will also embark on tours with the RPO to Germany and European summer festivals.

Vasily's discography includes acclaimed Shostakovich, Rachmaninov and Elgar symphonies with the RLPO, and Scriabin's symphonies and Strauss' tone poems with the Oslo Philharmonic Orchestra. He has been recognised with numerous awards including Gramophone Young Artist of the Year (2007), Gramophone Artist of the Year (2017), and Classical BRIT Male Artist of the Year (2010). Furthermore, he has received honorary doctorates from the University of Liverpool and Liverpool Hope University (2009) and an Honorary Fellowship from Liverpool John Moores University (2012). In 2024, Vasily launched a new academy for young conductors, co-organised by the Primavera Foundation Armenia and the Armenian National Philharmonic Orchestra.

Will Duerden

Will Duerden is highly sought-after as a soloist, chamber musician and orchestral leader, with a growing international career. He rose to prominence after reaching the strings category final of the 2018 BBC Young Musician competition. In 2023 Will was a winner at the Young Classical Artists Trust international auditions, and was subsequently nominated as a Classic FM Rising Star and announced as a Borletti-Buitoni Fellowship artist.

Recent and upcoming highlights include concerts at Wigmore Hall, St George's Bristol, Brighton Dome, Barber Institute of Fine Arts in Birmingham and the North Norfolk Music and Buxton International festivals, with artists including Lawrence Power, the Sitkovetsky Trio and the Castalian Quartet. Frequently in demand as a soloist, upcoming concerto performances include his debut with the Kensington Chamber Orchestra. A purveyor of new music, Will has had several significant new works specially written for him, with recent premieres in London and Milan, with further commissions in the planning. Will has also distinguished himself as a leading orchestral player, regularly performing with the Gothenburg Symphony, Aurora Orchestra (including in a BBC Prom), Royal Northern Sinfonia, Scottish Chamber Orchestra, the Philharmonia and the Royal Philharmonic Orchestra.

Will attended the Yehudi Menuhin School followed by the RCM for his Bachelor's degree. He continues at the RCM for his Master's where he is the Leverhulme Arts Scholar studying with Rodrigo Moro Martin and Caroline Emery.

Orchestral Coaches

The RCM would like to thank the following orchestral coaches:

Timothy Lines (tutti orchestra, tutti strings, and tutti woodwind, brass, percussion & harp)
Tim Walden (tutti strings and cello)
Ruth Rogers (violin)
Linda Kidwell (viola)
Nicholas Bayley (double bass)
Marie Lloyd (woodwind)
Amos Miller (brass)
David Hockings (percussion)
Lucy Wakeford (harp)
Hamish Brown (keyboard)

Violin I
Sofia Gomez Alberto
Annika Bowers
Nellie Whittam
Isabella Azima
Josh Jia
Karen Matoba
Joe MacDonald
Natasha Sutanto
Kelvin Ng
Sanni Talvitie
Michelle Kolesnikov
Ruihan Sun
Zoe Hirst
Sophie Jobanputra
Alma Balazs
Ayana Jaycox

Violin II
Masa Stopar
Sharon Zhou
Huiduo Xu
Zhi Hsuan Lim
Mira Steenbrugge
Yeva Volkava
Tiantong Wu
Sally Aiko Dando
Neil Dixon
Teodoras Kasteckas
Bethan Rose
Elizabeth Hur
Ankit Tripathi
Mine Ibrahim
Kim Mai Hua

Viola
Jamie Howe
Mitzi Marley Clarke
Rocio Ortega Lopez
Becca Marr
Aisha Goodman
Joe Berry
Declan Wicks
Summer Brooks
Izzy Nettle
Tianyi He
Leo Lam
Yue Wang

Cello
Layla Ballard
Alina Maries-Reim
Rasmus Andersen
Chian-Chian Hsu
Shikun Wang
Yuying Zhang
Yuxuan Lu
Eliza Wei
James Dew
Siyue Xie

Double bass
Natalia Vazquez
Isabel Garcia
Levi Andreassen
Nathan Perry
Davide Scafarto
James Francis
Nathan Ng
Phoebe Clarke

Flute
Samantha Rowe
Brioni Crowe (pic)
Hollie Tibbotts (pic)
Samuel Frith (alto)

Oboe
Hannah Seymour
Lizzy Russell (cor)
Annabelle Pizzey (cor)

Clarinet
Christian Hoddinott
Max Ip
Catrin Davies (E flat)
Jasper Perry [bass]

Bassoon
Patrick Kearney
Jonathon Churchett (contra)
Liam Slabbert
William Hartley (contra)

Horn
David Wheeler
Amelia Lawson
Lucas Boardman
Alana Knowles
Elias Giulivi

Trumpet
Eoin O'Gorman
Becky Strentz
Stone Tung
Callum Robb
Olivia Wild

Trombone
Jonathan Stevens
Max Pritchard
Jonathan Lovatt (bass)

Tuba
Nathan Mansell

Timpani
Kian Hsu

Percussion
Ewan Millar
Julie Scheuren
Stanley Talman
Charlie Payne
Milligan Coles Power
Tingjun Zhu
Matthew Kosciecha
Guy Courtie

Harp
Liza Rakovska
Tannaz Beigijouinani

Piano/Celeste
Edwin Yeung (keyed glock)
Rebekah Tan

Organ
James Todd

Personnel correct at the time of going to print.
Italics denote section principals.

COMPOSER IN RESIDENCE: GEORGE LEWIS – AMERICAN PIONEER

Wednesday 12 February 2025

The Royal College of Music is delighted to welcome George Lewis. In a pair of concerts given in the presence of the composer himself, RCM musicians perform an eclectic range of his works, from intricate chamber music to flamboyant ensemble scores.

Chamber Concert: Celebration

1.05pm | Performance Hall

George Lewis Hexis
Celebration
Oraculum
Assemblage

RCM Wind Orchestra and New Perspectives

7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines director
RCM Wind Orchestra
New Perspectives

George Lewis Artificial Life 2007
The Deformation of Mastery
Big Shoulders Sharp Elbows
Kulokker

Don't miss the chance to hear George Lewis offer insights into his music during a pre-concert talk at 5.45pm Amaryllis Fleming Concert Hall, with RCM Head of Composition, Professor Jonathan Cole.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 24 January, 12.30pm

Museum Gallery

Barrios
(1885–1994)

Vals op 8 no 4 'Un Sueno en la Foresta'

Yuting Wu guitar

Barrière
(1707–1747)

Sonata for Cello and Continuo in C minor book 2 no 6

i *Adagio*
ii *Larghetto*
iii *Giga*

Yoel Rubin cello
Apolline Khou harpsichord

JS Bach
(1685–1750)

Cello Suite no 2 in D minor BWV 1008

i *Prelude*
ii *Allemande*
iii *Courante*
iv *Sarabande*
v *Menuet I & II*
vi *Gigue*

Lai Tin Long cello

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 28 January, 1.05pm
Performance Studio

Repertoire to include:
Bussotti Deborah Parker (aria per violoncello)
Copland Old American Songs
Beethoven Cello Sonata no 3 in A major op 69
Debussy Etude no 1 pour les cinq doigts d'apres Monsieur Czerny
Dvořák String Quartet no 10

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM Vocal and Opera Faculty presents…

OPERA SCENES

5.30pm | 24 January 2025

Britten Theatre

Director Eleanor Burke

Conductor David Doidge

Pianist Leanne Singh-Levett

Production Team

Director
Eleanor Burke

Conductor
David Doidge

Pianist
Leanne Singh-Levett

Head of Lighting
Colin Eversdijk

Deputy Head of Lighting
Dan Foggo

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verbene

Stage Manager
Zoë Rogers- Holman

Costume Designer / Supervisor
Laura Pearse

Costume Assistant
Katy Clark

Set and Props
Britten Theatre Workshop

Programme Curator
Audrey Hyland

Cast

Alexander Semple

Angelina Dorlin-Barlow

Antoinette Pompe Van Meerdervoort

Beatriz Volante

Benedict Munden

Emily Wishart

Francis Bamford

Francis Melville

Hugo Brady

Joel Robson

Julieta Kunik

Lily Mo Browne

Madeleine Perring

Marlene Chevalley Knoepfler

Maryam Wocial

Natalka Pasicznyk

Olly Bowes

Ryan Blankenburg

Susanna Davis

Sian Sulke

Simon Mascarenhas Carter

Wu Fei

Yihan Wang

Yitian Yin

Zhen Liu

Part 1

The Bear- W. Walton

Popova	Lily Mo Browne
Smirnov	Olly Bowes

Smirnov, a brash landowner, barges into Madame Popova's home, demanding payment of her late husband's debt. Popova explains that she cannot settle the debt immediately, as her steward is away. Smirnov, desperate for the money, refuses to leave until it is paid. The tension between them rises…

The Bartered Bride - *B.* Smetana

Marie	Yihan Wang
Vašek	Wu Fei

In a modest drawing room, Vašek, timid and anxious, waits nervously to meet his arranged bride, Marie. Marie, who is in love with Jenik pretends not to be his bride and persuades Vašek to swear an oath that he will never marry "Marie"- who she describes as a domineering and unpleasant woman. Marie's plan backfires as Vašek, moved by her kindness and beauty, falls hopelessly in love with her.

The Turn of the Screw - B. Britten

Governess	Maryam Wocial
Quint	Francis Melville
Mrs. Grose	Angelina Dorlin-Barlow
Miles	Natalka Pasicznyk

The Governess confides in Mrs. Grose, expressing fear that the ghosts have corrupted the children. Mrs. Grose agrees to take Flora away. In the final scene, the Governess confronts Miles, pressing him to denounce Peter Quint. Miles, panicked and overwhelmed, screams Quint's name, apparently severing the ghost's hold over him. But the governess's relief turns to horror as she realizes Miles is dead…

Part 2

Pelléas et Mélisande - C. Debussy

Mélisande	Susanna Davis
Pelléas	Hugo Brady

Mélisande and Pelléas walk through the forest to the fountain where Mélisande was found by Golaud. Mélisande starts to play with the ring Golaud gave her and drops it into the water. Pelléas searches for it but is unable to retrieve it. Distressed and fearful, Mélisande asks Pelléas what they should tell Golaud - Pelléas insists they must tell the truth.

The Adventures of Pinocchio - J. Dove

Pinocchio	Ryan Blankenburg
Fox	Francis Bamford
Cat	Benedict Munden
Cricket/Ghost	Yitian Yin

Lost, Pinocchio meets two crooks known as Cat and Fox. They plan to rob Pinocchio by luring him to a made-up place known as the "Field of Miracles" where if he buries his gold coins, they will grow into five thousand gold coins. Night falls and the ghost of the Cricket appears, warning Pinocchio in vain to be wary. Cat and Fox reappear disguised as assassins and rob Pinocchio.

L'Olympiade - G. B. Pergolesi

Megacle	Natalka Pasicznyk
Aristea	Julieta Kunik

Megacle has entered the Olympic Games under the name of his friend Lycaeus in order to win him glory in return for once having saved his life. He has discovered that whoever wins will win the hand of the princess Aristea who he is in love with. If he wins, he will lose Aristea to Lycaeus, if he loses, he will dishonour his friend.

As he is about to leave for the games, Aristea asks Megacle to explain where he is going and why he is so unhappy. Aristea is hurt by Megacle's refusal to tell her the truth and Megacle becomes increasingly distressed as Aristea's unhappiness compounds his pain. The couple lament their unhappiness.

Part 3

La Cenerentola - G. Rossini

Cenerentola	Angelina Dorlin- Barlow
Clorinda	Marlene Chevalley Knoepfler
Tisbe	Sian Sulke
Alidoro	Alexander Semple

Cenerentola's stepsisters, Tisbe and Clorinda argue over who is more beautiful, while Cenerentola dreams of a better life. She sings a song about a king choosing a bride for her goodness rather than appearance. Prince Ramiro's mysterious tutor Alidoro arrives, disguised as a beggar. Cenerentola offers him money and her stepsisters try and drive him away. When news arrives that Prince Ramiro is hosting a ball to look for a new bride, the sisters frantically race to finish getting ready.

Don Pasquale - G. DONIZETTI

Norina	Beatriz Volante
Malatesta	Zhen Liu

Norina is waiting for Malatesta to arrive to discuss a plan to help her marry Ernesto. She receives news that Ernesto has decided to leave the country because Don Pasquale has disinherited him and disapproves of his love for Norina.

Malatesta arrives and Norina anxiously demand she tell her his plan. Malatesta proposes a clever ruse: Norina should pretend to be a meek, pious, and modest woman to win Don Pasquale's affection and agreement to the marriage. Once married, she will then reveal her true, fiery, and independent nature, making Don Pasquale regret his decision, divorce her and reinstate Ernesto.

Norina eventually agrees to Malatesta's scheme, and together they begin plotting how to trick Don Pasquale and secure Norina's happiness.

Così fan tutte - W.A. MOZART

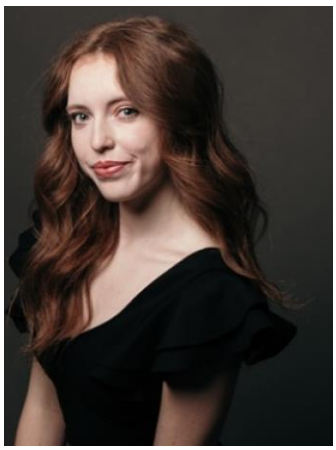
Fiordiligi	Madeleine Perring
Dorabella	Antoinette Pompe Van Meerdervoort
Despina	Emily Wishart
Ferrando	Simon Mascarenhas Carter
Guglielmo	Joel Robson
Don Alfonso	Alexander Semple

Ferrando and Guglielmo—disguise themselves as strangers to test the fidelity of their fiancées, Fiordiligi and Dorabella. They pretend to drink poison because they have been spurned by the sisters. Despina helps them with this ruse, pretending to be a doctor, whilst Don Alfonso encourages them to show mercy. The women, still unaware, begin to show interest in the disguised men. Both Fiordiligi and Dorabella struggle with their emotions and are torn between their loyalty to their original lovers and the growing attraction to their new suitors.

The Cast

Alexander Semple

Angelina Dorlin-Barlow



Antoinette Pompe Van Meerdervoort

Beatriz Volante

Benedict Munden

Emily Wishart

Francis Bamford

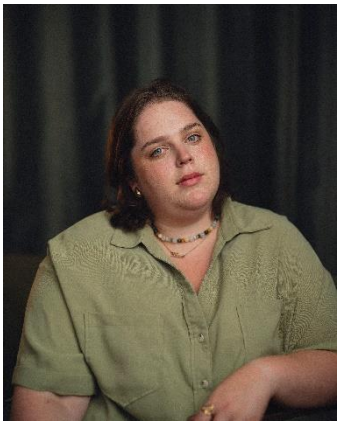
Francis Melville

Hugo Brady

The Cast

Joel Robson

Julieta Kunik



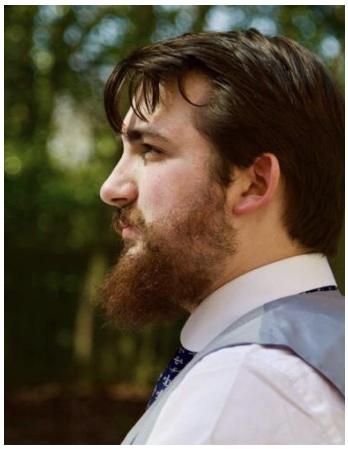
Lily Mo Browne

Madeleine Perring

Marlene Chevalley Knoepfler

Maryam Wocial

Natalka Pasicznyk



Olly Bowes

Ryan Blankenburg

The Cast

Susanna Davis

Sian Sulke

Simon Mascarenhas Carter

Wu Fei

Yihan Wang

Yitian Yin

Zhen Liu

Eleanor Burke

Director

Eleanor Burke is an award-winning English/Irish director and the Founder of Green Opera, the world's first environmentally sustainable opera company. She recently made her house debuts at the Royal Opera House and La Monnaie/DE MUNT with critically acclaimed productions of Martinu Larmes de couteau and Eleanor Burke/Logan Lopez Gonzalez *555*: Verlaine en prison.

At 23, Eleanor became the youngest director ever accepted onto the Jette Parker Young Artists Programme (Royal Opera House, London). In February, she was selected by Robert Carsen, winner of the Grand Prix de l'Académie des Beaux-Arts 2023/2024, as one of three young artists to share the prize fund.

In the 2024/25 season, Eleanor directs new productions of Eugene Onegin (Hampstead Garden Opera, London), Rinaldo (Blossac Theater, Châtellerault), Don Giovanni (Saluzzo Opera Festival, Italy), and opera scenes at the Royal Academy of Music Opera School and the Royal College of Music, London.

Other recent productions include The Cunning Little Vixen (Hampstead Garden Opera, Winner: Off West End Theatre Award), William Gardner/Matthew Green The Prisoner (Tête à Tête Festival, Winner: Stephen Oliver Award), Nazli Tabatabai-Khatambakhsh/Emily Hazrati TIDE (Aldeburgh Festival), Jake Heggie At the Statue of Venus / Poulenc La Voix humaine (Green Opera, Arcola Theatre); Bluebeard's Castle (Green Opera).

In the 2024/25 season, Eleanor is Assistant Director for Eugene Onegin (Royal Opera House, dir. Ted Huffman), Tannhäuser (Wiener Staatsoper, dir. Lydia Steier) and Don Giovanni (Festival Aix-en-Provence, dir. Robert Icke).

David Doidge

Conductor

A coach, pianist/répétiteur and Chorus director, David has worked at many of the UK opera houses, including Glyndebourne, English National Opera, Grange Park Opera and Opera North. Previously Chorus Master and a member of Music Staff at Welsh National Opera for many years, he has worked with many internationally acclaimed conductors such as Carlo Rizzi, Lothar Köenigs, Tomáš Hanus, Ainars Rubikis and Karen Kamensek, with highlights including *Tosca*, *Don Giovanni*, *Eugene Onegin* and *Der Rosenkavalier*. In 2019 he was assistant conductor and répétiteur for *Tosca* at the Abu Dhabi Festival with Sir Bryn Terfel, Kristine Opolais and Vittorio Grigolo.

In concert, David has appeared in performance at many UK venues including Wigmore Hall, Royal Albert Hall, Royal Festival Hall, St Martin in-the-Fields, Leeds Lieder and the Edinburgh International Festival, and his international work has taken him to Opera Houses and Concert Halls in Los Angeles, Rome, Ischia, Oman and Brussels.

David has featured in many live broadcasts and recordings for BBC Radio 3, Classic FM and BBC Radio Wales, as well as television appearances with many leading artists.

David is a visiting coach for the Opera School and Vocal Performance department at the Royal Welsh College of Music and Drama, coach for National Youth Choir of Wales and is a Music Advisor to Decca Records.

Leanne Singh-Levett

Pianist

Leanne was a guest member of music staff on the new production of Carmen at the Royal Opera in 2024 and will be returning for further shows with Sir Mark Elder in April. In September 2024, she conducted the off-stage band for La Traviata, also for the Royal Opera. Following her 2022-23 season as Music Staff Fellow at English National Opera (Tosca, Yeomen of the Guard, Carmen, It's a Wonderful Life and Blue), Leanne was Chief Répétiteur for Opera North's acclaimed Requiem project (May 2023), and returned to ENO for Peter Grimes in Autumn 2023. For over 15 years Leanne has also worked at the Royal College of Music, playing for song classes, language coaching and opera. She was chorus master for two RCM opera productions including Le Nozze di Figaro in 2018 directed by Sir Thomas Allen and is preparing the chorus for the upcoming production of the same.

Having accompanied a number of choirs, including Kingston Choral Society and Imperial Male Voice Choir, Leanne was appointed Musical Director of Huntingdon Male Voice Choir in 2023. She is also a regular staff accompanist at Oxenfoord International Summer School, directed by Malcolm Martineau.

Music Credits:

The Bear by Sir William Walton and Paul Dehn © Oxford University Press 1967, 1968, 1977. All rights reserved.

The Turn of the Screw Music by Benjamin Britten, libretto by Myfanwy Piper, after a story by Henry James © by permission of Boosey & Hawkes Music Publishers Ltd

The Adventures of Pinocchio. Composer: Jonathan Dove, Text Writer/Librettist: Alasdair Middleton. By arrangement with Peters Edition Limited.

UPCOMING **EVENTS**

IN THE RCM VOCAL FACULTY

SPRING TERM 2025

W.A. MOZART | *Le Nozze di Figaro*

7:00pm | 17, 19, 20, 22 March | Britten Theatre

Michael Rosewell conductor
Jeremy Sams director
Alex Doidge-Green designer
Tim Mitchell lighting designer

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 24 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Mendelssohn-Hensel (1805–1847)	String Quartet no 1 in E flat major *i* *Adagio ma non troppo* *ii* *Allegretto* *iii* *Romanze* *iv* *Allegro molto vivace*	20'

Karen Matoba violin
Audrey Au violin
Karis Lee viola
Vincent Chen cello

Planel (1908–1994)	Prelude et Saltarelle	7'

Megan Glover saxophone
Anastasiia Novinskaia piano

Beach (1867–1944)	Romance op 23	5'

Emma Demetriades violin
Jeffrey Au piano

Gaubert (1879–1941)	Trois Aquarelles for flute, violoncello and piano *i* *Par un clair matin* *ii* *Soir d'automne* *iii* *Sérénade*	15'

Esihle Mthethwa flute
Da In Kim cello
Nancy Zong piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 28 January, 1.05pm
Performance Studio

Repertoire to include:
Bussotti Deborah Parker: aria per violoncello
Copland Old American Songs
Beethoven Cello Sonata no 3 in A major op 69
Debussy Etude no 1 pour les cinq doigts d'apres Monsieur Czerny
Dvořák String Quartet no 10

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
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OF MUSIC
London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Alvin Moisey *piano*

Saturday 25 January 2025, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Harp Trio (Cecilia Sultana de Maria *tutor*)
Emira Kangesan, May Noble-Eales and Annabel Dolan
Grétry Danse des Femmes 8'

3.15 Safia Andjar *violin* (pupil of Sophie Simpson)
Dvorak Sonatina in G Major op100 *i Allegro risolouto* *5'*

3.22 Daphne Quequep *violin* (pupil of Sophie Simpson)
Florence Price Elphentanz *5'*

3.29 Esra Emin *violin* (pupil of Sophie Simpson)
John Williams Remembrances *6'*

3.37 Zine Ozmen Akkaya *violin* (pupil of Sophie Simpson)
Villoldo El Choclo 3'

3.42 Logan Helme *violin* (pupil of Sophie Simpson)
Haydn Violin Concerto in G Major Hob:VIIa/4 *i Allegro moderato* 5'

3.49 Asaey Tekie *violin* (pupil of Sophie Simpson)
Vivaldi Violin Concerto no1 in E major op8 RV 269 Spring *i Allegro* 4'

4.00 String Quartet (Miriam Lowbury *tutor*)
Katherine Jin da Silva & Kiera Asad *violin*
Nathan Sarkar *viola* Alex Cetateanu *cello*
Mozart String Quartet in B Flat Major K458 The Hunt 9'
i Allegro vivace assai

4.15 Rosie Rodriguez-Vassiliou *violin* (pupil of John Hutchinson)
Saint-Saëns Violin Concerto no3 op61 *i Allegro non troppo* 9'

4.30 Aimee Xing *viola* (pupil of Karen Bradley)
Seitz Student Concerto op22 *i Allegro non troppo* 4'

4.45 Medhi Uwahemu bassoon (pupil of Susanne Simma)
Weber Bassoon Concerto in F Major op 75 8'
i Allegro ma non troppo

5.00 Eliza de Silva (pupil of Lutsia Ibragimova)
Mozart Violin Concerto no4 in D Major K218 *i Allegro* 8'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

ROYAL
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Junior Department
Soloists Concert

Saturday 25 January 2025, 5.30pm
Performance Hall

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Teresa Kiang *violin*		
JS Bach	Partita in D Minor BWV1004 *iv Gigue*	3.5′
Jamie Zweimueller *cello*		
Faure	Papillon	3′
James Simmons *piano*		
Debussy	Deux Arabesques L66 *ii Allegretto scherzando*	4′
Caitlin Reynolds *violin*		
Bacewicz	Polish Caprice	3.5′
Atticus Larard *cello*		
JS Bach	Cello Suite no4 BWV 1010 *iv Sarabande*	4.5′
Vincent Ji *piano*		
Ravel	À la manière d'Emmanuel Chabrier	2.5′
Ravel	Modérè très franc	1.5′

Anna Lea Gonzalez Duba *cello*

Glazunow	Chant du Menestral op71	4.5′

Rory Zweimueller *violin*

JS Bach	Partita no3 in E major BWV1006 *iii Gavotte en Rondeau*	3.5′

Sam Lewens *cello*

	Chopin Cello Sonata in G Minor op65 *iii Largo – dolce cantabile*	4′

Hedi Triki *piano*

Carreño	Mi Teresita Waltz	4.5′

Keira Asad *violin*

Kabalevsky	Improvisation op21 no1	4′

Inez Karlsson *cello*

Cassado	Suite for Solo Cello *i Preludio Fantastia*	5′

Many thanks to Craig White *piano*
and to the following teachers:

Vivian Choi, Juliet Hughes Rees, Ero Konii, Melissa Phelps, Clara Rodriguez,
Matthew Scrivener, Christione Stevenson, Robin Thompson-Clarke, Ariane Zandi,

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 28 January, 1.05pm

Performance Studio

Bussotti
(1931 – 2021)

Deborah Parker: aria per violoncello

Him Chan cello

Copland
(1900–1990)

Old American Songs
The Boatmen's Dance
The Dodger
Long Time Ago
Simple Gifts
I Bought Me a Cat

Ben Ryan tenor
Knox Oakey piano

Beethoven
(1770–1827)

Cello Sonata no 3 in A major op 69
i *Allegro ma non tanto*

Catherine Cotter cello
Mingzhe Chen piano

Debussy
(1862–1918)

Etude no 1 pour les cinq doigts d'apres Monsieur Czerny

Evelina Antemisari piano

Dvořák
(1841–1904)

String Quartet no 10 in E flat major op 51
i *Allegro ma non troppo*
ii *Dumka: elegia*

Sylva Quartet
India Reilly violin
Marélie Chomarat violin
Vera Edgington viola
Lucy Hepburn cello

Upcoming Events

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 29 January, 6pm
Performance Hall

Repertoire to include:
Haydn String Quartet in D major op 20 no 4
R Schumann Novelette no 8 in F sharp minor
L Boulanger D'un matin de printemps for piano trio
Beethoven String Quartet in F minor op 95 no 11 'Serioso'
Debussy Sonata for Flute, Viola and Harp L 137

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 29 January 6pm

Performance Hall

Haydn
(1732–1809)

String Quartet in D major op 20 no 4
ii *Un poco adagio e affettuoso*

Britten
(1913–1976)

String Quartet no 1 in D major op 25
ii *Allegretto con slancio*

Isla Quartet
Mio Takahashi violin
Kynan Walker violin
Sofía Gómez Alberto viola
Danushka Edirisinghe cello

R Schumann
(1810–1856)

Novelette no 8 in F sharp minor

Anastasiia Novinskaia piano

Piazzolla
(1921 – 1992)

Las Cuatro Estaciones Porteñas
iii *Invierno Porteño*

Kiana Chan violin
Him Chan cello
Lin Deng piano

Beethoven
(1770–1827)

String Quartet in F minor op 95 no 11 'Serioso'
i *Allegro con brio*
ii *Allegretto ma non troppo*

Apollo Quartet
Kana Aihara violin
Kenza Stamselberg violin
Florence Cope viola
Vivian Tupker cello

Debussy
(1862–1918)

Sonata for Flute, Viola and Harp
i *Pastorale: lento dolce rubato*
ii *Interlude: tempo di menuetto*
iii *Finale: Allegro moderato ma risoluto*

Hexin Zhang flute
Leo Lam viola
Ian Lim harp

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 4 February, 1.05pm
Performance Studio

Repertoire to include:
JS Bach Viola da gamba sonata in G major BWV 1027
Debussy Etude no 11
Luciana Perc Swarming
Scriabin Fantasy op 28
Dvořák Piano Trio op 90 no 4 'Dumky'

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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London

RCM BRASS BAND: HEROES

Thursday 30 January 2025, 7.30pm
Amaryllis Fleming Concert Hall
Ian Porthouse director
RCM Brass Band

RCM BRASS BAND: HEROES
Thursday 30 January 2025, 7.30pm | Amaryllis Fleming Concert Hall

Ian Porthouse director
RCM Brass Band

Judith Bingham (b 1952)	Prague
Molly Frances Arnuk (b 2003)	How To Choose a Park Bench (world premiere)

INTERVAL

Beethoven (arr Ryan Richards) (1770–1827)	Overture from The Creatures of Prometheus op 43
Alan Fernie (b 1960)	A Twinkle in his Eye
Simon Dobson (b 1981)	Journey of the Lone Wolf *i Capturing the Peasants' Song* *ii Night Music* *iii Flight and Fight*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

Musicians from the RCM Brass Faculty perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. Regarded as one of the brass band movement's leading conductors, educators, performers and teachers, Ian Porthouse returns to the RCM to direct the RCM Brass Band.

In this performance the Band opens with music by internationally acclaimed composer Judith Bingham. Of her six brass band pieces, *Prague* was the first brass band regional championship test piece to be written by a female composer. A visit to Prague in 1994 inspired this challenging work. Imbued with vivid imagery, it delves into the rich tapestry of the city, highlighting its treasures, mythology and tumultuous history.

RCM composer Molly Frances Arnuk's new work follows. *How To Choose a Park Bench* began as a sequence of chords. Molly graphed the individual notes and weaved together the coordinates to create additional chords in between, resulting in gradual harmonic change. The indeterminacy of sound and the repetitive process of composing the piece became meditative, a feeling which features in the work. Similar chords are continually re-voiced, giving space to the sound, and allowing the performers breathe as one.

The programme continues with an overture from Beethoven's 1801 ballet inspired by the mythical story of Prometheus. Drawing on 18th-century techniques and traditions, the overture, specially arranged for brass band, is the only part of the ballet that is regularly performed.

Next hear an emotional and lyrical piece by one of the UK's leading arrangers and composers of brass band music, Alan Fernie. The work was written in tribute to Richard Evans who was musical director emeritus of the National Youth Brass Band of Scotland.

In its concluding performance, the Band presents a piece by Simon Dobson inspired by the life and legacy of Béla Bartók, a composer whose musical identity was rooted in his native Hungary. *Capturing the Peasants Song* is a reflection of Bartók's move to Budapest where he met Kodály. Together, they travelled through the Hungarian countryside, gathering and documenting Gypsy and folk music melodies before the turbulence of the First World War. *Night Music* reveals Bartók's rare moments of tenderness, infused with jazz influences. In *Flight and Fight*, we witness Bartók's feelings of isolation and anger as he is forced to leave Hungary for America because of his anti-fascist stance. In essence, this work captures Bartók's affection for the simplicity of Gypsy folk dances, while reflecting his musical development towards more profound emotional depths and themes.

Ian Porthouse

Ian Porthouse is regarded as one of brass band movement's leading conductors, educators, performers and teachers. He is the Head of Brass Band Studies at Birmingham Conservatoire and the musical director of the National Youth Brass Band of Scotland. In 2020. he was the guest conductor of the National Youth Brass Band of Great Britain and was awarded the Illes Medal in for his services to brass bands.

At 16, he became leader of the National Youth Brass Band of Great Britain and his talent saw him become Principal Cornet with Desford Colliery and Black Dyke, with whom he claimed major championship winning successes. He has also played with a number of the world's finest instrumentalists at iconic concert venues, including Carnegie Hall, Tchaikovsky Hall, as guest soloist with RLPO under Vernon Handley and on many television soundtracks.

Ian became the conductor of Tredegar Band in 2007 and since then the band has progressed to be one of the world's leading ensembles. The Tredegar Band is the only brass band in history to hold the titles of Grand Shield and British Open Champion in the same year (2010). Tredegar repeated the British Open victory in 2013.

Recent events include appearances in the award winning film *Pride*, on screen and soundtrack. Tredegar Band also became the first brass band to perform with Rambert Ballet on the Gavin Higgins work *Dark Arteries* at Sadlers Wells Theatre. Tredegar Band performed with the BBC National Orchestra of Wales in a brand new work by Gavin Higgins, *Concerto Grosso*, at the 2022 BBC Proms. The following evening the Band performed a Prom of its own, the first brass band to do so.

Molly Frances Arnuk

Brooklyn-born composer Molly Frances Arnuk began her studies at the Manhattan School of Music Precollege with Dan Bar-Hava, as well as privately with Ionel Petroi. In 2021 Molly moved to London to pursue her undergraduate degree at the RCM with Haris Kittos and Catherine Kontz as a Big Give Scholar. Currently in her fourth and final year of study, Molly has seen her music played across London and beyond. Recent performances include the choreography of *Unspinning* in an English National Ballet School showcase at The Wallace Collection, a portrait concert for the Strand Contemporary Music Series at St Mary Le Strand, and the performance of her string quartet, *In The Great Park*, at Guimarães Clássico Festival. Molly describes her music as process based and collaborative and credits her upbringing as a violist for her interest in contemporary performance practice.

Soprano cornet
Jake Humphrey

Solo cornet
Immy Timmins
Elias Simojoki
Treve Benney
Olivia Wild
Anton Ting

Repiano cornet
Becky Strentz

Cornet II
Alex Gray
Josie Sleigh

Cornet III
Junchen Huang
Tobias Isabella Amadio

Flugelhorn
Addie Channon

Tenor horn
Tom Hutchison
Oli Pitman
Jacob Moorhouse

Baritone
Grace Butcher
George Winter

Trombone
Jonathan Stevens
Edward Hyde
Alistair Goodwin (bass)

Euphonium
Milly Deering
Nadav Klahr

Tuba (E flat)
Archie McVicar
Adi Grant

Tuba (B flat)
Tom Stone
Nathan Mansell

Percussion
Clara Smith
George Threadgold
Alex Freeman
Wilamena Dyer
Mariella Bromfield

Personnel correct at the time of going to print.

Italics denote section principals.

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Programme details correct at time of going to print.

ORCHESTRAL MASTERWORKS: MYTHS AND MAGIC
Thursday 20 February 2025, 6pm | Amaryllis Fleming Concert Hall

2025 Rod Williams Memorial Concert

Natalia Luis-Bassa conductor
RCM Philharmonic

Mussorgsky Night on Bald Mountain
Gabriela Ortiz Kauyumari
Pierre Catherine-Buffet Migratory Dove (world premiere)
Koji Kondo (arr Nic Raine) The Legend of Zelda
Ginastera Dances from Estancia op 8a

Natalia Luis-Bassa unveils a mystical world of magic and mayhem in a concert that ranges from orchestral classics to game music, plus a world premiere from RCM Composition for Screen Master's student Pierre Catherine-Buffet.

Mussorgsky's Night on Bald Mountain was inspired by Gogol's horror-filled folk tale St John's Eve, which prompted the composer to write what he called a 'hot-blooded and disordered' work evoking a witches' sabbath of unhinged mania - eventually vanquished by tolling bells. Gabriela Ortiz' Kauyumari represents a blue deer, a Mexican spirit guide that reminds us of our role as guardians of the planet, and, in an RCM first, we hear game music by Koji Kondo from The Legend of Zelda. The programme is rounded off by the spirited, rhythmically intricate Dances from Estancia by Ginastera.

Tickets: £10, £8; £5 under 35
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 31 January, 12.30

Museum Gallery

JS Bach
(1685–1750)

Chromatic Fantasy

WF Bach
(1710–1784)

Flute Sonata in E minor
i *Allegro ma non tanto*
ii *Siciliano*
iii *Vivace*

F Couperin
(1668–1733)

Concert Royaux no 2 in D major
i *Prélude*
ii *Allemande Fugeé*
iii *Air Tendre*

Michel de la Barre
(1675–1745)

Flute Sonata in G major 'L'inconnue'
i *Grave*
iv *Chaconne*

Samuel Finch baroque flute
Ceci Keiffer harpsichord

Rebel
(1666–1747)

Violin Sonata no 1 in A major
i *Grave*
ii *Gai*
iii *Grave*
iv *Musette*

Biber
(1644–1704)

'The Annunciation' from Rosary Sonata no 1 in D minor
i *Praeludium*
ii *Aria with Variations*
iii *Finale*

Giovanni Melchiori baroque violin
Xavi Lowe baroque cello
Apolline Khou harpsichord

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 4 February, 1.05pm
Performance Studio

Repertoire to include:
JS Bach Viola da gamba sonata in G major BWV 1027
Debussy Etude no 11
Luciana Perc Swarming
Scriabin Fantasy op 28
Dvořák Piano Trio op 90 no 4 'Dumky'

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM Vocal and Opera Faculty presents…

OPERA SCENES

5.30pm | 31 January 2025

Britten Theatre

Director Barbara Poll

Conductor Gary Matthewman

Pianist David Smith

Production Team

Director
Barbara Poll

Conductor
Gary Matthewman

Pianist
David Smith

Head of Lighting
Colin Eversdijk

Deputy Head of Lighting
Dan Foggo

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verberne

Stage Manager
Zoë Rogers- Holman

Costume Designer / Supervisor
Zoe Hammond Joyce

Head of Costume
Laura Pearse

Costume Assistant
Evelien Coleman

Set and Props
Britten Theatre Workshop

Programme Curator
Audrey Hyland

Cast

Adam Clayton

Adja Thomas-Mbaye

Alexander Semple

Alexandra Francis

Angelina Dorlin- Barlow

Astrid Montén

Benedict Munden

Carys Davies

Charlotte Forknall

Edvard Adde

Erica Paterson

Esmée Loughlin-Dickenson

Eve Pearson Maxwell

Francis Bamford

Isabel Xu

Lori Grainger

Lucile Guedj

Natasha Oldbury

Jiaxi Lin

Ryan Blankenburg

Sophie Lagden

Ted Day

Tom Law

Xiaomin Cheng

Wenlan He

Yaqiao Huang

Yewon Kim

Zheng Jiang

Synopses

The Midsummer Marriage - M. Tippett

Bella	Carys Davies
Jack	Tom Law

The Midsummer Marriage is an opera in three acts, with music and libretto by Michael Tippett. The work's first performance was at Covent Garden in 1955. Drawing on mythic imagery and psychological themes, it explores renewal, reconciliation, and the transformative power of love. In our scene Jack and Bella meet and decide to marry. They walk into the woods…

Albert Herring - B. Britten

Florence	Esmée Loughlin-Dickenson
Nancy	Charlotte Forknall
Miss Wordsworth	Alexandra Francis
Cis	Lori Grainger
Emmie	Natsha Oldbury
Sid	Ted Day
Harry	Sophie Lagden
Budd	Alexander Semple
Mum	Eve Pearson Maxwell
Lady Billows	Astrid Montén
Albert	Tom Law

Albert Herring is a comedic opera set in a small English village. The local community, led by the controlling Lady Billows, is looking for a May Queen to crown during the village's annual festival. However, when the chosen young woman is found to be 'unsuitable,' they decide to name Albert Herring, a shy and awkward shopkeeper's son, as the May King. This scene takes place at the beginning of Act II and presents the grand preparations for the coronation.

Fidelio - L. v Beethoven

Marzelline Yewon Kim

Jacquino Adam Clayton

Accompanied by Kaishun Ypsilantis

The opera centers on Leonore, who disguises herself as a man named Fidelio in order to rescue her husband, Florestan, who has been unjustly imprisoned by the corrupt governor Don Pizarro.

We perform the opening scene of the opera, a duet in which Jaquino, a doorman at the prison, professes love to Marcelina, the daughter of the owner of the prison. She is completely not interested in Jaquino, because she is in love with Fidelio.

Orlando - G. F. Handel

Angelica Eve Pearson Maxwell

Dorinda Adja Thomas- Mbaye

Medoro Ryan Blankenburg

Orlando is a baroque opera in three acts by George Frideric Handel, first performed in 1733. Based on the epic poem Orlando Furioso by Ludovico Ariosto, the opera follows the story of the knight Orlando, who is driven to madness by unrequited love for the beautiful Angelica.

Angelica, however, loves the warrior Medoro, which sends Orlando into a wild frenzy of jealousy and despair. In our scene Dorinda, a shepherdess, discovers Angelica's affection towards Medoro. The problem is that Dorinda was convinced that she herself was the object of Medoro's affection and that they will spend the future together. Angelica and Medoro try to cheer Dorinda up.

Ezio, Scenes IX & VII - C. W. Gluck

Fulvia	Xiaomin Cheng
Ezio	Francis Bamford

Fulvia	Erica Paterson
Valentiniano	Zheng Jiang
Massimo	Benedict Munden

Gluck's opera Ezio (performed in 1750) is a tragic story set during the time of the fall of the Western Roman Empire. The opera is about the Roman military commander Flavius Aëtius, called Ezio in Italian. In 451, he defeated the Huns under their leader Attila in the Battle of the Catalaunian Fields. After his return to Rome, he encounters Emperor Valentinian III (Valentiniano). The emperor has been pursuing Ezio's fiancée Fulvia. The patrician confidant Petronius Maximus (Massimo) organizes an assassination attempt on Emperor Valentiniano and, after its failure, ensures that suspicion falls on Ezio. Valentiniano wants to have Ezio killed. However, the murder is not carried out. In a subsequent popular uprising, Ezio saves Valentiniano. The two reconcile and Ezio is granted permission to marry Fulvia. We perform a duet between Fulvia and Ezio where they discuss the risks of Ezio's plan to confront the Emperor, followed by the trio between Fulvia, her father Massimo and Valentiniano in which both men seek to force Fulvia to bend to their wishes. Though Fulvia cannot defend herself due to her social position, she shows on stage what she would be capable of outside the constraints of the Roman Empire.

Il Re Pastore - W. A. Mozart

Elisa	Isabel Xu
Aminta	Wenlan He

Il Re Pastore (The Shepherd King) is an early opera by Wolfgang Amadeus Mozart, composed in 1775 with a libretto by Marco Coltellini. The story centers around the young prince Aminta, who is raised as a shepherd but later discovers his true royal lineage. Aminta is in love with the shepherdess Elisa; Elisa's heart is torn between her love for Aminta and his duty to assume the throne.

Rinaldo - G. F. Handel

Rinaldo	Zheng Jiang
Almirena	Natasha Oldbury

Rinaldo is an opera by George Frideric Handel, first performed in 1711. The story, set during the First Crusade, follows the knight Rinaldo as he battles the Saracen forces to rescue the Christian princess Almirena. Along the way, he is entangled in magical plots by the sorceress Armida, who tries to seduce him and lead him astray. Rinaldo ultimately triumphs over both supernatural and mortal foes to rescue Almirena. This scene, on its own, is a portrait of the serenity of love that transcends time in a way that is as relevant today as three centuries ago.

Le Docteur Miracle - G. Bizet

Laurette	Astrid Montén
Veronique	Angelina Dorlin- Barlow
Pasquin	Edvard Adde
Pedesta	Jiaxi Lin

"Doctor Miracle" (French: Le Docteur Miracle) is a comic opera in one act by Georges Bizet, with a libretto by Louis Gallet. It premiered in 1857 and is a light-hearted farce that combines mistaken identity, romance, and humour.

The story revolves around the young and charming soldier, Silvio, who is in love with Laurette. Laurette's father, a mayor, disapproves of Silvio because he has an aversion to the military, and has forbidden Laurette to have anything to do with soldiers. One day a man arrives at their house (Pasquin) – Silvio in disguise. Pasquin sings of his many attributes as a servant and the mayor is pleased with what he hears. He hires him. In our scene, the famous Omelette quartet, Pasquin brings in the omelette and they all sing its praises. But when the mayor and his wife and Laurette taste it, they all start to choke – it is disgusting.

Deidamia

G. F. Handel

Deidamia	Yaqiao Huang
Ulisse	Lucile Guedj

Deidamia is an opera seria by George Frideric Handel, first performed in 1741 at Lincoln's Inn Fields Theatre, London. The story is based on the mythological tale of the Greek hero Achilles. In the opera, Deidamia is the daughter of King Lycomedes, who hides Achilles in disguise as a maiden to prevent him from going to war at Troy. However, Achilles falls in love with Deidamia, and she, in turn, with him. When Ulysses arrives to recruit Achilles, he exposes Achilles true identity.

The duet which we perform is from the end of the opera and features a conversation between Ulysses and Deidamia about the power of being a faithful lover and a good warrior.

Music Credits:

Albert Herring Music by Benjamin Britten, libretto by Eric Crozier, freely adapted from a short story of Guy de Maupassant © by permission of Boosey & Hawkes Music Publishers Ltd.

The Cast

Adam Clayton

Adja Thomas-Mbaye

Alexander Semple

Alexandra Francis

Astrid Montén

Benedict Munden

The Cast

Carys Davies

Charlotte Forknall

Edvard Adde

Erica Paterson

Esmée Loughlin-Dickenson

Eve Pearson Maxwell

The Cast

Francis Bamford

Isabel Xu

Lori Grainger

Lucile Guedj

Natasha Oldbury

Jiaxi Lin

The Cast

Ryan Blankenburg

Sophie Lagden

Angelina Dorlin-Barlow

Ted Day

Tom Law

Xiaomin Cheng

The Cast

Wenlan He

Yaqiao Huang

Yewon Kim

Zheng Jiang

Barbara Poll

Director

Barbara Poll made her UK debut directing the creation of Manspangled by Edward Henderson at the Cockpit Theatre; the production was subsequently revived at the Tete-a-Tete Festival. She has directed Le Nozze di Figaro and Cosi fan tutte for Bloomsbury Opera, and the creation of Odaline de la Martinez's Imoinda for the London Festival of American Music. In the 2024-2025 season Poll directed for the Poznan State Opera and will return to Glyndebourne as a Staff Director working on Parsifal with Jetske Mijnssen.

Poll trained as an assistant director to David Pountney, Robert Carsen, John La Bouchardiere and Frederic Wake-Walker at houses including La Scala, Dutch National Opera, Glyndebourne, Opera Holland Park, and the National Theatre of Poland. She has collaborated with soloists including Ailyn Pérez, Sabine Devieilhe, Michael Koenig, and Anita Rachvelishvili. Poll was a semi-finalist for the 2018 European Opera Prize for a production of Manon Lescaut.

Gary Matthewman

Conductor

Gary Matthewman was formerly best-known to British audiences as one of the UK's leading song-pianists, performing in recital worldwide alongside many of the leading names in classical singing (including Dame Kiri Te Kanawa, Sumi Jo, Ailyn Perez, Louise Alder, Joyce DiDonato, Kate Lindsey, Mark Padmore, John Mark Ainsley, Sir Thomas Allen, Adam Plachetka and Matthew Rose), in venues such as Wigmore Hall London, Carnegie Hall New York, Musikverein Vienna, Philharmonie Paris and Bolshoi Theatre Moscow.

In recent years Gary has swiftly gained critical recognition as an emerging conducting talent, focused primarily on opera and oratorio. Recent and future conducting engagements include performances for Cape Town Opera with the Cape Town Philharmonic, Jacobs School of Music at Indiana University Bloomington, Dutch National Opera Academy, Ulster Touring Opera, Chelsea Opera Group, Opéra de Baugé and the American Institute of Musical Studies in Graz, Austria. From 2019-2022 he was Artistic Director of London's Orion Orchestra, leading their commissioning and performance of two world premieres, and directing Handel's *Messiah* and Fauré's *Requiem* as well as several concertos and orchestral works. Gary has been engaged as assistant conductor by Glyndebourne, Opera North, Birmingham Opera Co. and La Monnaie Brussels. He is professor of vocal repertoire at the Royal College of Music, and a coach for the Jette Parker Artists Programme at the Royal Opera House, Covent Garden.

UPCOMING **EVENTS**

IN THE RCM VOCAL FACULTY

SPRING TERM 2025

W.A. MOZART | *Le Nozze di Figaro*

7:00pm | 17, 19, 20, 22 March | Britten Theatre

Michael Rosewell conductor
Jeremy Sams director
Alex Doidge-Green designer
Tim Mitchell lighting designer

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 31 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Ibert (1890–1962)	Trois Pieces Breves *i* *Allegro* *ii* *Andante* *iii* *Assez lent*	7'
Arnold (1921–2006)	Three Sea Shanties *i* *Allegro con brio* *ii* *Allegretto semplice* *iii* *Allegro vivace*	8'

Alessandra Scalzone flute
Thea Phillips-Kayes oboe
Anna Lepki clarinet
Seb Barley horn
Joe Lyndley bassoon

Scriabin (1872–1915)	Piano Sonata no 4 *i* *Andante* *ii* *Prestissimo volande*	7'

Yige Xue piano

Bridge (1879–1941)	Sonata for cello and piano *i* *Allegro ben moderato* *ii* *Adagio ma non troppo - Molto allegro e agitato*	23'

Him Chan cello
Mian Jin piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 4 February, 1.05pm
Performance Studio

Repertoire to include:
JS Bach Viola da gamba sonata in G major BWV 1027
Debussy Etude no 11
Luciana Perc Swarming
Scriabin Fantasy op 28
Dvořák Piano Trio op 90 no 4 'Dumky'

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Svitlana Kosenko *piano*

Saturday 1 February 2025, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Cecilia Committeri *piano* (pupil of Claudia Schurr)
Schumann Allegro op8 10'

3.15 Adalynn Du Buk *piano* (pupil of Geoffrey Govier)
Zhang Zhao Three Mountain Ballades of Southern Yunnan *5.5'*

3.30 Horn Quartet (Sabrina Pullen *tutor*)
Hugh Suggett, Niara Fell, Joey Walker, Sinead McEvoy
Anthony Randall Horn Quartet *Prelude, Evening Prayer and Polka* *6.5'*

3.45 Brass Quintet (Sabrina Pullen *tutor*)
Jed Casterton & Louis Millar *trumpet* Polly Casey *horn*
Claudia Membery *trombone* Sunny Anderson *tuba*
James Maynard Fanfare 2'
Trans. A. Villanueva Simple Gifts *5'*

4.00 Rachel Cheung *violin* (pupil of Ani Schnarch)
Waxman Carmen Fantasie 10'

4.15 Imogen Bloom *viola* (pupil of Sarah-Jane Bradley)
J C Bach Concerto in C minor *i Allegro molto ma maestoso* 9'

4.30

4.45 Madeleine Murray *cello* (pupil of Leandro Silvera)
JS Bach Cello Suite no6 in D Major BWV1012 *i Prelude* 5'
Schumann Fantasiestucke *i Zart und mit Ausdruck* 5'

5.00 Leo Behrend violin (pupil of Ani Schnarch)
JS Bach Violin Sonata no2 in A minor BWV1003 *iv Allegro* 2.5'
Suk Love Song op7 no1 6'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 4 February, 1.05pm

Performance Studio

JS Bach (1685–1750)	Viola da gamba sonata in G major BWV 1027 *i* *Adagio* *ii* *Allegro ma non tanto* *iii* *Andante* *iv* *Allegro moderato*	15'
Yoel Rubin cello **Apolline Khou** harpsichord		
Debussy (1862–1918)	Etude no 11 'Pour les arpèges composés'	5'
Grace Dong piano		
Luciana Perc	Swarming	5'
Mira Steenbrugge violin **Ezra Escobar** cello		
Scriabin (1872–1915)	Fantasy op 28	10'
Alexander Sahatci piano		
Dvořák (1841–1904)	Piano Trio op 90 no 4 'Dumky' *iv* *Andante moderato* *v* *Allegro* *vi* *Lento maestoso*	14'
Aida Trio **Esther Zaglia** violin **Clelia Le Bret** cello **Sofia Medina** piano		

Upcoming Events

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 5 February, 6pm
Performance Hall

Repertoire to include:
R Schumann Piano Quintet in E flat major op 44
Chopin Ballade no 1
Nok Him Chan Piano Trio
Granados Goyescas: El Amor y la Muerte (Balada)
Brahms Piano Quartet in no 3 in C minor op 60

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM Vocal and Opera Faculty presents…

OPERA SCENES

5.30pm | 4 February 2025

Britten Theatre

Director Saffron Van Zwanenberg

Conductor Mark Austin

Pianist Christina Lawrie

Production Team

Director
Saffron Van Zwanenberg

Conductor
Mark Austin

Pianist
Christina Lawrie

Head of Lighting
Colin Eversdijk

Deputy Head of Lighting
Dan Foggo

Head of Stage
Matthew Gorman

Stage Manager
Katherine Verberne

Stage Manager
Zoë Rogers - Holman

Costume Designer / Supervisor
Evelien van Camp

Costume Assistant
Evelien Coleman

Set and Props
Britten Theatre Workshop

Programme Curator
Audrey Hyland

Cast

Alex Cooper

Annie Catriona NicDhòmhnaill

Ariana Ricci

Charlotte Forknall

David Afzelius

Emma McClean

Esmée Loughlin Dickenson

Francis Melville

Georgia Ridehalgh

Gigi Casey

Henry Godwin

Jannik Horlitz

Katie Gibson

Lori Grainger

Lucile Guedj

Lu Shi

Nadiia Chaichenko

Penglei Liang

Pengli Zhang

Sofia Bagulho

Sophie Lagden

Tia Radix-Callixte

Tim Burton

Tom Law

Xingtian Ge

Will Prior

Yiran Shi

Zhen Liu

Synopses

It is a busy day on the Vodnik Films Inc. lot. Management, Staff, Performers and Visitors come and go, their lives intertwined, while films are made, and stories are told…

Rusalka - A. Dvořák

Sprite 1	Emma McClean
Sprite 2	Annie Catriona NicDhòmhnaill
Sprite 3	Charlotte Forknall
Water Gnome	Zhen Liu
Echo Singers	Alex Cooper, Georgia Ridehalgh
	Sophie Lagden

Three wood sprites tease the water gnome, Vodník, ruler of the lake, and set the scene for the rest of the opera.

Der Schauspieldirektor - W. A. Mozart

Madame Herz	Xingtian Ge
Madame Silberklang	Ariana Ricci
Monsieur Vogelsang	Francis Melville
Buff	Jannik Horlitz

Herr Vogelsang (along with Buff, who assists him) auditions two actresses to be part of his new theatrical company. While both are hired, they then argue over who will be the prima donna and who will be paid the most. Herr Vogelsang reminds them that art is greater than any individual artist and they agree to set aside their differences in the name of this greater power.

Poro - G. F. Handel

Cleofide	Lori Grainger
Poro	Will Prior

Alessandro has conquered India and its King, Poro. Disguised as a warrior, "Asbite" Poro has been taken prisoner and to the palace where his wife, Cleofide is also being held. Cleofide has appealed to Alessandro to spare Poro's life. Hiding, Poro observes this and thinks that they are making a lovers alliance and that she is betraying him.

We meet them as Poro confronts Cleofide. She explains that she was trying to save his life and that she still loves him. Sceptical at first, he comes round to this idea, but as they are about to be discovered he concludes the only way out is to kill Cleofide and then himself rather than be left to Alessandro's mercy.

La Serva Padrona - G. B. Pergolesi

Serpina	Alex Cooper
Uberto	Yiran Shi
Vespone	Jannik Horlitz

Uberto, is a grumpy bachelor. Serpina works for him but is tired of taking orders from him. She thinks it is time for her to be in charge, but she needs a plan to make this happen.

Serpina convinces Vespone to help her trick Uberto into marrying her. She informs Uberto that she is to marry a man named Tempesta. Vespone, disguised as Tempesta, arrives and, without saying a word, demands 4,000 crowns as a wedding gift. Uberto refuses to pay such a sum. Tempesta threatens him to either pay up or marry the girl himself. Uberto agrees to marry Serpina. Serpina and Vespone, to Uberto's fury, reveal their trick. Uberto and Serpina eventually realise they have been in love all along. They will marry and Serpina will now be truly in charge.

Yeoman of the Guard - Gilbert + Sullivan

Elsie	Georgia Ridehlagh
Phoebe	Sophie Lagden
Fairfax	Tom Law
Point	Jannik Horlitz

Colonel Fairfax, a Yeoman, has been sentenced to be beheaded after being falsely accused of sorcery. He has disguised himself as a different Yeoman “Leonard” in order to escape and restore his good name. Phoebe is in love with Fairfax. Elsie and Point are traveling performers, Point is in love with Elsie. They have all become embroiled in a complicated and confused situation, which has culminated in Elsie marrying Fairfax in a secret ceremony for which she had to wear a blindfold, so Elsie has not seen his face.

Further confusion follows with Wiflred, who is in love with Phoebe, swearing that he has shot Fairfax as he escaped across the river.

In this scene Elsie, Fairfax (“Leonard”), Phoebe and Point are in the town square, and Point hopes that Elsie may look his way, as she is now free to marry him with Fairfax dead. Fairfax, still disguised as "Leonard", tells Point that he doesn't know how to woo, and he undertakes to instruct Point in this art, following this up with a most effective demonstration on Elsie. Point and Phoebe are slow to see that Fairfax is wooing the girl for himself.

Flight - J. Dove

Tina	Sofia Bagulho
Bill	Tim Burton
Steward	Henry Godwin
Stewardess	Esmée Loughlin Dickenson

Bill and Tina are embarking on a holiday in an effort to spice up their dull marriage.

Surrounded by all sorts of interesting people, Bill thinks he will make a start at trying to break out of his mould by making a pass at the Stewardess, but to his surprise he finds the Steward more interesting and attractive and they engage in an explorative sexual affair.

Tina and the Stewardess, who has been in an on off relationship with the Steward, look for them and are shocked when they find them in a state of undress, with the Steward wearing the wrong trousers. What can have happened?

FLIGHT. Composer: Jonathan Dove, Text Writer/Librettist: April de Angelis. By arrangement with Peters Edition Limited.

Theodora - G. F. Handel

Theodora	Tia Radix - Callixte
Didymus	Will Prior

Theodora, a nobly born Christian has been arrested by the Roman Governor after she has disobeyed his decree to make a sacrifice to Venus, on pain of death.

Theodora is told that if she doesn't join in with the festival by the end of the day, The Governor will send his guards to rape her and that she will serve as a prostitute in the temple of Venus rather than be put to death.

Didymus, a Roman soldier secretly converted to Christianity by Theodora, manages to visit her in jail. At first Theodora appeals to Didymus to kill her and put an end to her suffering, but instead Didymus persuades her to conceal her identity by putting on his helmet and his uniform and escaping, leaving Didymus in her place.

The Threepenny Opera - K. Weill

Lucy	Katie Gibson
Polly	Gigi Casey
Mack	Jannik Horlitz

Hoodlum Macheath has been arrested. He is visited in jail by his wife Polly and girlfriend Lucy, at the same time.

Die Zauberflöte - W. A. Mozart

First Lady	Lu Shi
Second Lady	Nadiia Chaichenko
Third Lady	Lucile Guedj
Tamino	Pengli Zhang
Papageno	Jannik Horlitz

Prince Tamino is about to embark on a quest to find Pamina. Papageno has overstepped the mark, claiming to have saved him from a marauding serpent and has been punished by the Queen's ladies by being rendered unable to speak. The ladies relent and restore his voice with a warning not to lie any more. They give Tamino a magic flute which has the power to change sorrow into joy, and Papageno magic bells for protection, telling him to go with Tamino, which he very reluctantly agrees to. The ladies tell of three boys who will guide Tamino and Papageno to Sarastro's temple.

Véronique - A. Messager

Hélène	Penglei Liang
Florestan	David Afzelius

Vicomte Florestan, is a dashing but feckless young aristocrat and is in severe debt. His uncle, tired of paying off Florestan's debts, has made him promise to get married or go to prison as a bankrupt. Florestan has chosen the arranged marriage offered to Hélène de Solanges, a rich heiress.

Just arrived in Paris, Hélène (who has never met Florestan) visits a flower shop to buy her corsage for the ball where she is to be presented to Florestan. Hélène is not pleased to be entering an arranged marriage. Florestan arrives at the shop and breaks off his liaison with girlfriend Agathe, overheard by Hélène who learns that he is her intended husband. When Florestan complains that he must leave Agathe for a simple girl from the provinces, Hélène vows to take revenge on him, although she finds him handsome.

To celebrate the last day of his bachelorhood, Florestan invites the entire staff of the shop for a party in Romainville, Successfully attracting his attention in disguise as shopgirl "Véronique" Hélène tricks him into thinking she works there and gains an invite.

We meet them later that day in Romainville, where, following a donkey ride and courting on a swing, Florestan decides that he is in love with Véronique. who gently mocks him, feigning shyness and concern for his future bride via the arranged marriage.

Véronique - A. Messager

Act 1 Chorus – Tutti

Bras dessus Bras dessous- arm in arm, let us go…

The Cast

Alex Cooper

Annie Catriona NicDhòmhnaill

Ariana Ricci

Charlotte Forknall

David Afzelius

Emma McClean

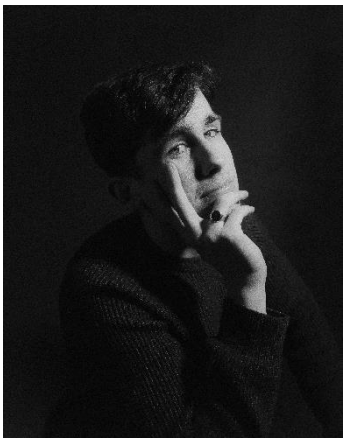
The Cast

Esmée Loughlin Dickenson

Francis Melville

Georgia Ridehalgh

Gigi Casey



Henry Godwin

Jannik Horlitz

The Cast

Katie Gibson

Lori Grainger

Lucile Guedj

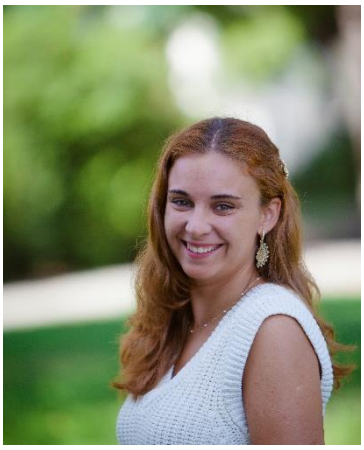
Lu Shi

Nadiia Chaichenko

Penglei Liang

The Cast

Pengli Zhang



Sofia Bagulho

Sophie Lagden

Tia Radix - Callixte

Tim Burton

Tom Law

The Cast

Xingtian Ge

Will Prior

Yiran Shi

Zhen Liu

Saffron Van Zwanenberg

Director

Saffron van Zwanenberg trained at the Royal College of Music and is an ARCM after graduating from the Opera Course with Distinction. She then won a prestigious RCM Junior Fellowship sponsored by the Rosemary Bugden Foundation and went on to work as a singer for many companies including Garsington, the London Handel Society and the Aldeburgh Festival.

Saffron has been Artistic Director at Jackdaws Music Education Trust since 2009, chairing the prestigious Maureen Lehane Vocal Awards and being responsible for programming and delivering a year long programme of events and courses for musicians of all ages. At the same time she maintains a successful directing career and has directed shows for Garden Opera at the RCM and the RAM, a show at the Cochrane Theatre in Holborn as well as very diverse projects for Mid Wales Opera and ENO Baylis, and of course for Jackdaws, for who two of her projects won "Best Classical Music Education Initiative" (sponsored by Classic FM) in 2016 and 2017.

Mark Austin

Conductor

Mark Austin was a finalist in the Chicago Symphony Solti Conducting Competition. He recently made his debut at the Royal Opera Linbury Theatre and has conducted orchestras including Aurora, Britten Sinfonia, Civic Orchestra of Chicago, London Philharmonic and Orchestre de chambre de Paris. In 2019 he was elected an Associate of the Royal Academy of Music. He is Artistic Director of Faust Chamber Orchestra, with whom he has appeared at venues including Kings Place, LSO St Luke's, West Road Concert Hall, Hatfield House and the London Design Museum. Mark's recent projects include Rossini 'Petite messe solennelle' at the Edinburgh International Festival recorded for BBC Radio 3, Haydn 'Lo speziale' at Northern Aldborough Festival, assisting on Verdi 'Un giorno di regno' for Garsington Opera, and new productions for If Opera (formerly Iford Opera) and Bampton Classical Opera.

Mark is Associate Conductor of The Bach Choir and recently directed the choir in a new recording of music by Joe Hisaishi for Deutsche Grammophon. As a pianist Mark has released albums of English Song with mezzo-soprano Anna Harvey in 2022, and 'Songs from *Faust*' - works inspired by Johann Wolfgang von Goethe's *Faust* - in October 2024. Mark's publications include book chapters on 'Goethe and the Musical World' (Cambridge University Press), Wagner, Beethoven, Mozart's *Mitridate*, and articles on Strauss's *Metamorphosen* and Goethe.

UPCOMING **EVENTS**

IN THE RCM VOCAL FACULTY

SUMMER TERM 2025

W.A. MOZART | *Le Nozze di Figaro*

7:00pm | 17, 19, 20, 22 March | Britten Theatre

Conductor: Michael Rosewell
Director: Jeremy Sams
Associate Director: Harriet Taylor
Movement Director: Scott Howland
Designer: Alex Doidge-Green
Lighting Designer: Tim Mitchell

Supported by The Patrick & Helena Frost Foundation

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 5 February, 6pm

Performance Hall

R Schumann (1810–1856)	Piano Quintet in E flat major, op 44 *i* *Allegro brillante*	10'

Teryl Zhao violin
Anthony Knight violin
Christy Hui viola
Magdalena Drmac cello
Alexander Sahatci piano

Chopin (1810–1849)	Ballade no 1	10'

Josh Milton piano

Nok Him Chan (b 2004)	Piano Trio (world premiere)	5'

Maponus Trio
Aries Chow violin
Him Chan cello
Jack Wong piano

Granados (1867–1916)	Goyescas *v* *El Amor y la Muerte (Balada)*	13'

Benjamin Carter piano

Brahms (1833–1897)	Piano Quartet in no 3 in C minor op 60 *i* *Allegro non troppo* *ii* *Scherzo, Allegro*	15'

Ugne Liepa Zuklyte violin
Rocio Ortega Lopez viola
Fabiola Sebastián Guijarro cello
Ruka Ogihara piano

Upcoming Events

MUSIC IN THE MUSEUM
Friday 7 February, 12.30pm
Museum Gallery

Repertoire to include:
JS Bach Cello Suite no 3 in C major, BWV 1009
Schubert Quartettsatz
Dvořák String Quartet no 12 in F Major 'American'
Damase Sonate pour violin et harpe

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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ROYAL
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London

RCM JAZZ ORCHESTRA: RADIANT RESISTANCE

Thursday 6 February 2025, 7.30pm | Britten Theatre
Trish Clowes director
RCM Jazz Orchestra

RCM JAZZ ORCHESTRA: RADIANT RESISTANCE
Thursday 6 February 2025, 7.30pm | Britten Theatre

Supported by The Victor Ford Swale Jazz Fund

Trish Clowes director
RCM Jazz Orchestra

Trish Clowes (b 1984)	Token
	Another One (for Wayne)
	A Song for the Sea
	For the Surrealists

INTERVAL

	Shirley
	Radiant Resistance
	Like Trees
	Into the air

FOYLE FOUNDATION

We are enormously grateful to the Foyle Foundation for their support of the Britten Theatre seating refurbishment.

If you enjoyed this concert, the RCM Jazz Orchestra will perform at PizzaExpress Jazz Club on Saturday 8 February, 1pm.

Tickets are available from www.pizzaexpresslive.com.

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The RCM Jazz Orchestra holds regular performances both at the College and at prominent external venues, including the renowned Ronnie Scott's Jazz Club and Vortex Jazz Club. Tonight, saxophonist Trish Clowes directs the orchestra in her own music, dedicated to the power of kinship, solidarity and positive action.

Commissioned by the NDR Big Band in Germany in November 2024, this vibrant set includes Another *One (for Wayne)* for the great Wayne Shorter, *Radiant Resistance* for a close group of musician friends, *For the Surrealists* for artists such as Dorothea Tanning and Leonora Carrington, and *Token*.

Trish Clowes

Trish Clowes is an Associate Artist at Wigmore Hall, and her band, My Iris, has been hailed as 'the jazz of the future' (*Augsburger Allgemeine*). Notable career performances include the NDR Concert Hall (Hanover), Barbican, Toronto Jazz Festival, Royal Festival Hall, Ronnie Scott's Jazz Club, Celtic Connections (with BBC Scottish Symphony Orchestra), Women in (e)motion Festival (Germany), Galway Jazz Festival, and broadcasts for BBC 2 *Proms Extra* and BBC Radio 3. In 2024, Clowes performed in the UK and Ireland with US trumpeter Dave Douglas, presented compositions for a new quintet Eyes Up, and appeared at London's Pizza Express Jazz Club in Soho, Cheltenham Jazz Festival and Bray Jazz Festival. Clowes was also guest musician with the NDR Big Band in Hamburg and Hanover, performing a set of new compositions entitled *Radiant Resistance*.

Clowes has recorded a number of critically acclaimed albums as leader, including *A View with a Room* (2022) on Greenleaf Music, five albums on UK indie label Basho Records, and two independent albums on Bandcamp. Her new duo album with pianist Ross Stanley, *Journey to Where*, is released on Stoney Lane Records. Clowes premiered Joe Cutler's saxophone concerto *Hawaii Hawaii Hawaii* in 2019 with the BBC Concert Orchestra, the recording of which is released on Cutler's album on NMC Recordings. Clowes is also a featured soloist with the London Symphony Orchestra on Cevanne Horrocks-Hopayian's debut album for NMC Recordings.

Recent commissions include writing for the NDR Big Band (Germany), London Sinfonietta, National Youth Orchestra of Great Britain (BBC Proms 2022), Orchestra of the Swan and BBC Radio 3. Clowes's music video *Abbott & Costello*, directed by Rose Hendry, was shortlisted for a Voice of a Woman Award 2019, and screened at Cannes Lions Festival and Aesthetica Short Film Festival.

Clowes released a series of albums on Basho Records (2010–19), working with artists such as Gwilym Simcock, Jules Buckley, and the BBC Concert Orchestra conducted by André de Ridder. From 2012 to 2014 Clowes was a BBC Radio 3 New Generation Artist, and during that time she was commissioned to write for the BBC Concert Orchestra, a piece that won her a British Composer Award in 2015. Clowes has also collaborated with Norma Winstone, Heath Quartet, Donald Grant (Elias Quartet), Mike Walker, Food (Iain Ballamy and Thomas Strønen), Louise McMonagle (Riot Ensemble), vocal ensemble Juice, and appeared on the soundtrack for the feature documentary *Ronnie's* with music composed by Alex Heffes.

Clowes studied at the Royal Academy of Music where she was later honoured as an Associate of the Royal Academy of Music in 2013. She holds a PhD in musical composition, awarded by Birmingham City University (Royal Birmingham Conservatoire) in 2020. Clowes is an ambassador for the charity forRefugees and teaches at the Guildhall School of Music and Drama, Royal Academy of Music, and Royal Birmingham Conservatoire.

Saxophone
Maya Mitra (alto/sop/flute/pic)
Marcus Zheng (alto/flute)
Matthew Stringer (tenor/sop/flute/clarinet)
Lucia Breslin (tenor/sop/flute/clarinet)
Paynor Tsate (bari/bass/flute)

Trumpet
Stone Tung
Addie Channon
Anton Ting
Matia Sramel

Trombones
Jonathan Stevens
Ben Sabin
Joseph Bournes
Adam Milum (bass)

Drum Kit / Percussion
Charlie Payne
Tim Dobinson

Piano
Josh Mitchell-Raynor

Bass
Tess Miles

Guitar
Lucian Kolar

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin Robertson (saxophone)
Ross Stanley (rhythm)
Richard Foote (trombone)
Percy Pursglove (trumpet)

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COMPOSER IN RESIDENCE: GEORGE LEWIS
Wednesday 12 February 2025

The Royal College of Music is delighted to welcome George Lewis for this feast of his astonishing music, as part of a residency that will enable student composers, performers and researchers to benefit from his presence in the College.

George Lewis is a musical alchemist, turning an array of elements into gold: expect mind-expanding timbres, subtle textures and adventurous techniques incorporating electronics and experimental procedures. He is one of the most versatile musicians in the world, combining his practical experience of improvisation as a jazz trombonist with a meticulous and inventive mind, pioneering new technologies to create fresh palettes of musical colour.

Chamber Concert: Celebration
1.05pm | Performance Hall

George Lewis Hexis
Celebration
Oraculum
Assemblage

Tickets: £5

Pre-concert talk: George Lewis
5.45pm | Amaryllis Fleming Concert Hall

Don't miss the chance to hear George Lewis offer insights into his music during the pre-concert talk with RCM Head of Composition, Professor Jonathan Cole.

Tickets: Free for concert ticket holders

RCM Wind Orchestra and New Perspectives
7.30pm | Amaryllis Fleming Concert Hall

Timothy Lines director
RCM Wind Orchestra | New Perspectives

George Lewis Artificial Life (2007)
The Deformation of Mastery
Big Shoulders Sharp Elbows
Kulokker

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 7 February, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Cello Suite no 3 in C major, BWV 1009 *i* *Prelude* *ii* *Allemande* *iii* *Courante* *iv* *Sarabande* *v* *Bouree I and II* *vi* *Gigue*	20'
Lai Tin Long cello		
Schubert (1797–1828)	Quartettsatz	6'
Hongs Quartet **Aries Chow** violin **Marco Hong** violin **Sean Lee** viola **Radwan Chan** cello		
Dvořák (1841–1904)	String Quartet no 12 in F major 'American' *i* *Allegro ma non troppo*	10'
Rêverie Quartet **Teryl Zhao** violin **Evelina Chorna** violin **Juliet Park** viola **Magdalena Drmac** Cello		
Damase (1928–2013)	Sonate pour violin et harpe	7'
Lucy Ruuskanen violin **Annest Davies** harp		

GEORGE LEWIS DAY

Chamber Concert: Celebration

Wednesday 12 February, 13.05pm

Performance Hall

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Celebration
Oraculum
Assemblage

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ORGAN INTERLUDES: ELLIOT RANDALL

Friday 7 February, 6pm
Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: ELLIOT RANDALL

Friday 7 February, 6pm, Amaryllis Fleming Concert Hall

Buxtehude (1637–1707)	Praeludium in D major BuxWV 139	5'
JS Bach (1685–1750)	Ach Bleib Bei Uns, Herr Jesu Christ BWV 649	3'
JS Bach	Kommst du nun, Jesu, vom Himmel Herunter BWV 650	3'
JS Bach	Prelude and Fugue in A minor BWV 543	10'
Mendelssohn (1809–1847)	Organ Sonata no 6 op 65 *iii* *Finale*	4'
Reger (1873–1916)	Dankpsalm op 145	12'
Karg-Elert (1877–1933)	Claire de Lune op 72	5'
Matthew Martin (b 1976)	Introduction and Dances	5'

Elliot Randall organ

Elliot Randall

Elliot Randall began playing the organ in 2019 and has performed throughout Cambridgeshire and London. Elliot is currently an undergraduate student at the RCM, studying with David Graham Charlie Andrews, and Martin Schmeding. He is also Organ Scholar at St Cuthbert's, Earl's Court.

At the RCM, Elliot has had the opportunity to explore the instruments that Bach and Reger would have been accustomed to in Leipzig and Hamburg. Elliot's musical interests lie in the repertoire that is often less commonly performed and most recently he has begun learning Matthew Martin's *St Alban's Triptych*, written in 2019 for the St Albans International Organ Festival. Elliot began his organ career through the Micheal Swindlehurst Organ Scholarship at St Marys Saffron Walden with Oliver King, where he would regularly play for services and conduct the choir. After holding the scholarship for two years, Elliot was awarded a place at the RCM Junior Department, where he studied for two years with Martyn Noble. Under Martyn's tutelage he had the opportunity to perform on the College's Flentrop Orgelbouw Organ and had the pleasure of being invited to experience the organ at the Chapel Royal, St James' Palace.

Aside from the organ, Elliot also studied clarinet at the RCMJD with Jessie Grimes. He played regularly in smaller chamber ensembles, along with playing Principal clarinet in the Junior Department Sinfonia Orchestra. Elliott was awarded the Sally Wainwright Woodwind Prize for 2022. He is also a keen conductor and is taking his own choir to sing evensong at St Paul's Cathedral in June 2025.

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 7 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Bloch (1880–1959)	Three Nocturnes for Piano *i* *Andante* *ii* *Andante quieto* *iii* *Tempestoso*	8'
Kiana Chan violin **Him Chan** cello **Lin Deng** piano		
R Schumann (1810–1856)	3 Romances op 94 *i* *Nicht schnell* *ii* *Einfach, innig* *iii* *Nicht schnell*	12'
Wyatt Li viola **Edward Chio** piano		
Beethoven (1770–1827)	String Quartet no 7 op 59 no 1 'Razumovsky' *i* *Allegro* *ii* *Allegretto vivace e sempre scherzando*	22'
Kayu Quartet **Mira Marton** violin **Natasha Sutanto** violin **Aisha Goodman** viola **Rasmus Andersen** cello		

RCM CHAMBER MUSIC FESTIVAL

15 – 16 February 2025

At the heart of this year's RCM Chamber Festival are two centenary screenings of Charlie Chaplin's *The Gold Rush* film in concert, with live chamber ensemble in the Britten Theatre. Also on the schedule, one of the most engaging chamber groups in the UK, Kaleidoscope Collective, present a hugely entertaining programme including Saint-Saëns' *The Carnival of the Animals*.

With stunning string quartets, vibrant percussion ensembles and installation performances using cutting-edge technology, immerse yourself in an inspiring weekend of chamber music.

Tickets: Events are ticketed separately. See Box Office for details.
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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Junior Department
Organ Concert

Saturday 8 February 2025, 5.30pm
Amaryllis Fleming Concert Hall

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Isabella Song Léon Boëllmann	Suite Gothique op25 *ii Menuet gothique*	3.5′
Peter Ryan JS Bach	Liebster Jesu, wir sind hier BWV 731	3.5′
Dominic Detre JS Bach	Fantasia in G Minor BWV 542	6′
Danny Kay JS Bach	Prelude and Fugue in E Minor BWV 555	5′
Edward Stancombe Herbert Howells	Three Psalm Preludes Set 1 *op32* *i Psalm 34 verse 6*	7.5′
Lilico Ueno Felix Mendelssohn	Three Preludes and Fugues op37 *ii Prelude in G Major*	4′

Wenru Du JS Bach	Prelude and Fugue in G Minor BWV 558	5′
Michelle Wang JS Bach	Trio Sonata No. 4 in E Minor BWV 528 *i Adagio, Vivace*	3.5′
Ahjung Kim Frank Bridge	3 Pieces for Organ *H63* *ii Adagio in E*	7.5′
Imogen Gray Kenneth Leighton	Six Fantasies on Hymn Tunes op*72* *i Helmsley*	4′
Tolga Mardin Louis Vierne	24 Pièces de fantaisie *vi Carillon de Westminster op54*	8′

With special thanks to our organ teachers:
James Gough and Martyn Noble

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

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Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Svitlana Kosenko *piano*

Saturday 8 February 2025, 3pm
Performance Studio

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3.00 Kezia Colton *saxophone* (pupil of Sarah Markham)
Bozza Caprices *iii Allegro Vivo & vii Allegro Moderato* 4'

3.15 String Quartet (Julia Wilson *tutor*)
Katherine Jin Da Silva & Luya Li *violin*
Thomas McMillan *viola* Sami Uwahemu *cello*
Haydn String Quartet op76 no2 in D minor The Fifths *i Vivace Assai* 7'

3.30

3.45 Eli Tomey *violin* (pupil of Ani Schnarch)
Suk Love Song op7 no1 6'
Kroll Banjo and Fiddle 3'

4.00 Piano Trio (Konstantin Lapshin *tutor*)
Luca Boston *piano* Rory Zweimueller *violin* Sam Lewens *cello*
Haydn Piano Trio in E major HobXV28 8'
i Allegro moderato iii Finale Allegro

4.15 Katie Cheung *piano & viola* (pupil of Yoko Ono & Sarah-Jane Bradley)

Liszt Liebestraum no3 4.5′

Prokofiev Romeo & Juliette Suite *i Introduction ii The Street Awakens* 4'

4.30

4.45 Peter Ryan *violin* (pupil of Ani Schnarch)

Fauré Après un Rêve 3'

Farr Wakatipu 5.5′

5.00 Piano Quintet (Konstantin Lapshin *tutor*)

Justin Li *piano* Eleanor McKenzie-Jones & Michelle Wang *violin*
Sophia Gonzalez Pereira *viola* Isabella Song *cello*

Brahms Piano Quintet in F Minor op34 *i Allegro non troppo* 11′

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

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GEORGE LEWIS DAY
CHAMBER CONCERT: CELEBRATION

Wednesday 12 February, 1.05pm
Performance Hall

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GEORGE LEWIS DAY: CELEBRATION

Wednesday 12 February, 1.05pm, Performance Hall

George Lewis Hexis 12'
(b 1952)

Matthew Bottaro alto flute
Connor Hargreaves clarinet
Jordan Brooks violin
Aoqing Yang cello
Ruka Ogihara piano
Mariella Bromfield percussion
Milligan Power percussion

George Lewis Celebration 5'

Samantha Rowe piccolo

George Lewis Oraculum 11'

Pau Hernández Santamaría trombone

George Lewis Assemblage 14'

Ivan Lazebnyi flute
Rosemary Ball saxophone
Connor Hargreaves clarinet
Jordan Brooks violin
Anthony Ip viola
Aoqing Yang cello
Catherine Reid harp
Ruka Ogihara piano
Mariella Bromfield percussion
Milligan Power percussion

Hexis

This is the third in a series of pieces I've composed that, like *Tractatus* and *Mnemosis* (both 2012), explore notions of temporality and historical change. William Peterson interprets the first-century Roman rhetorician Quintilian's use of the Greek word hexis as describing 'the fixed tendency that results from repeated acts.' As classical scholar Glyn P Norton has observed, 'Just as kairos, in the Aristotelian tradition, defines how we respond ethically to contingent events, so hexis retains a similar ethical value by showing how what we do, rather than paste itself to a kind of tensile, modular ethics recalling Stoic firmitas, is conditioned largely by our behavioral suppleness'. In both the writings of Quintilian and Pliny's Letters, hexis becomes a hallmark of superior rhetorical extemporisation–improvisation. In my *Hexis,* it is the listener who improvises rather than the performers; the work is meant to manifest a behavioral suppleness that encourages us to catch the bus and go along for the ride, unburdened by teleologies, motivic elaboration, or global form. All three pieces draw inspiration from Friedrich Nietzsche's classic 1882 conception of the eternal recurrence, and proposition 6.4311 of Ludwig Wittgenstein's 1921 *Tractatus Logico-Philosophicus*. Both philosophers treat history, memory and experience as existentially recursive, allowing progress to coexist with stasis, an apparent paradox that this piece confronts.

Celebration

A well-known Dutch birthday song, usually performed as a kind of march, goes, 'Lang zal ze leven (3x) in de gloria'. In English this translates roughly to 'Long may she/they live in glory,' or perhaps in Vulcan, 'Live long and prosper.' At the end of the song, the assembled multitude shouts 'Hieperdepiep, hoera!' (Hip Hip Hooray). 'Hieperdepiep' seems to my non-Dutch ear totally onomatopoeic – a sound that, in this case, reminded me not only of the piccolo, but also of the still-ongoing African American fife and drum tradition that, probably blended with musical practices from West Africa, marked both the American Revolutionary War and the Civil War, on both the union and the confederate sides of that conflict. *Celebration* provides an opportunity for me to pursue my ongoing fascination with the classic trope of depiction in American classical music, as found in Amy Beach, Charles Ives, Thomas 'Blind Tom' Wiggins, Ruth Crawford, Elliott Carter, Duke Ellington and many others, this time with an onomatopoeic dimension in which the piccolo enacts the sounds of both fife and drum. This work takes its place among my recent works that propose new subjects, histories, and identities for classical music, as part of my ongoing exploration of what the decolonial might sound like. *Celebration* is dedicated to the London Sinfonietta and its piccolo performer, Michael Cox, in honor and celebration of the Sinfonietta's 56th anniversary of its first concert.

Oraculum

The affective substrate for *Oraculum* comes from two related sources: divination and voice. Near the end of her life, my mother became occupied with filling spiral notebooks with odd sets of numbers. I wondered what this activity might symbolise – or portend. Then I came across her collection of 'dream books.' The 19th century produced a large variety of such pamphlets, including the apocryphal *Napoleon's Oraculum* purportedly discovered in an Egyptian royal tomb, translated from the hieroglyphic, and adopted by Bonaparte himself in military engagements. But my mother's dream books were very different from Napoleon's. For her, a 1950s participant in the great migration of the descendants of former slaves from the rural American South, a boulder of salt was required in encountering interpretations such as 'If you dream of a Negro, your desires will be unfulfilled.' In contrast, the notion of the oracular led me to the trope of the trombone as God's voice, variously attributed to Beethoven, Brahms, Martin Luther, James Weldon Johnson, and Hildegard of Bingen, who called herself 'die Posaune Gottes' ('the trombone of God'). The notion of the trombone as the ultimate voice, the cryptic word of the oracle, allowed me free rein in my musical imagination.

Assemblage

Both the title and the musical content of *Assemblage* refer to a practice of visual artmaking that recombines and recontextualises collections of natural and human-made objects. Assemblage-like processes were deployed in the work of Marcel Duchamp, Pablo Picasso, Louise Nevelson, and Joseph Cornell; Jean Dubuffet called some of his creations 'assemblages d'empreintes,' a name adopted by later generations of artists and curators. Artists such as Noah Purifoy, Betye Saar, John Outterbridge, and David Hammons extended the practice, recycling and reframing the quotidian urban detritus of modern civilisation's African American imaginary. Sociologists of science and technology studies associated with actor-network theory, such as Bruno Latour, adopted the image of the assemblage to describe social/material formations that exhibit contingency, heterogeneity, nonlinearity, and emergence, as well as fundamental processes of mediation, remediation, and bricolage that the anthropologist Georgina Born applies to music. These are the spirits I've tried to evoke in this piece.

All programme notes © George Lewis 2025

George Lewis

George Lewis is an American composer, musicologist and trombonist. He is Professor of American Music at Columbia University and Artistic Director of the International Contemporary Ensemble. He is a member of the Association for the Advancement of Creative Musicians, the Akademie der Künste Berlin, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters, and is a corresponding member of the British Academy. Other honours include the Doris Duke Artist Award (2019) and fellowships from the Wissenschaftskolleg zu Berlin, the MacArthur Foundation Fellows Program, and the John Simon Guggenheim Foundation. Published by Edition Peters, Lewis's music is performed worldwide, and he is widely regarded as a pioneer of interactive computer music who develops programmes that improvise together with human musicians. Lewis's central areas of scholarship include the history and criticism of experimental music, computer music, interactive media, and improvisation, particularly as these areas become entangled with the dynamics of race, gender, and decolonisation. His books include *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), the *Oxford Handbook of Critical Improvisation Studies, Volumes 1 & 2* (2016, co-edited with Benjamin Piekut), and *Composing While Black: Afrodiasporic New Music Today/Afrodiasporische Neue Musik Heute* (2023, co-edited with Harald Kisiedu). Lewis holds honorary doctorates from the University of Edinburgh, Harvard University, the University of Pennsylvania, Oberlin College, the School of the Art Institute of Chicago, New England Conservatory, New College of Florida, Birmingham City University, and Curtis Institute of Music, among others.

RCM CHAMBER MUSIC FESTIVAL

Saturday 15–Sunday16 February 2025 from 11am

At the heart of this year's RCM Chamber Festival are two centenary screenings of Charlie Chaplin's *The Gold Rush* film in concert, with live chamber ensemble in the Britten Theatre. Also on the schedule, one of the most engaging chamber groups in the UK, Kaleidoscope Collective, present a hugely entertaining programme including Saint-Saëns' *The Carnival of the Animals*.

With stunning string quartets, vibrant percussion ensembles and installation performances using cutting-edge technology, immerse yourself in an inspiring weekend of chamber music.

Tickets: Events are ticketed separately. See Box Office for details.
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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COMPOSER IN RESIDENCE: GEORGE LEWIS – AMERICAN PIONEER

Wednesday 12 February 2025, 5.45pm and 7.30pm
Amaryllis Fleming Concert Hall
Timothy Lines director
RCM Wind Orchestra
New Perspectives

COMPOSER IN RESIDENCE: GEORGE LEWIS – AMERICAN PIONEER

Wednesday 12 February 2025 | Amaryllis Fleming Concert Hall

Pre-concert talk
5.45pm

Composer, George Lewis offers insights into his music during this pre-concert talk with RCM Head of Composition, Professor Jonathan Cole.

RCM Wind Orchestra and New Perspectives
7.30pm

Timothy Lines director
New Perspectives
RCM Wind Orchestra

George Lewis (b 1952)	The Deformation of Mastery	20′
	Artificial Life 2007	15′

INTERVAL

	Kulokker	20′
	Big Shoulders, Sharp Elbows	7′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and Instagram **@RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

The New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Bruno Maderna's *Serenata per un satellite* and Hannah Kendall's *Verdala*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians including Timothy Lines and Nicholas Collon. Outside the College engagements have included performances at the Southbank Centre for its festival The Rest is Noise. The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.

The Deformation of Mastery

The terms 'deformation of mastery' and 'mastery of form' come from African American literary theorist Houston A Baker Jr's influential 1987 book, *Modernism and the Harlem Renaissance*. Even though Baker is largely discussing literary and historical figures and works, he writes that his identification of these two strategies is intended to produce 'more accurate and culturally enriching interpretations of the sound and soundings of Afro-American modernism than do traditional methods.' In Baker's words, while mastery of form 'conceals, disguises, floats like a trickster butterfly in order to sting like a bee' (think Florence Price, or Julia Perry), deformation of mastery 'distinguishes rather than conceals. It secures territorial advantage and heightens a group's survival possibilities.' Here, I am reminded of musicologist Ryan Dohoney's account of Julius Eastman's notorious 1975 performance of John Cage's *Song Books* – not only a deformation of mastery, but also, perhaps, a challenge to the master himself – a raucous, post-Stonewall queer assertiveness that proved quite unsettling to Cage. Thus, the title of my new work closely tracks its sonic intent: deformation, disruption, and breakdown, having no truck whatsoever with any received notions of authenticity in Afrodiasporic sonic expression, or indeed any expression whatsoever. The aim of this music is to remind its hearers of our endemic condition of instability, fostering not only as subliminal psychological discouragement of complacency, but also a celebration of mobility. I'm allowing myself to hope that, as with Baker's work, these values migrate beyond the sounds of the piece to the consideration of larger issues in our lives.

Artificial Life 2007

Artificial Life 2007 is designed to realise a model of group improvisation as an emergent phenomenon based on negotiation and local intelligence. The moment of execution and the kind of sounds and silences produced are chosen according to the improvisors' considered judgment unless an instruction indicates otherwise; structural components and sonic gestures are designed to proceed from the use of intuition and snap judgment, obviating any need on the part of the performers to articulate or impose global form or spurious teleologies. As with all improvisations, including our everyday-life human efforts, the performance is achieved through negotiation and consensus, and its success will be less a question of individual freedom than of the assumption of personal responsibility for

the sonic environment. The work was created for the Glasgow Improvisers Orchestra under a commission from the Scottish Arts Council, and received its premiere in December 2007 at the Institute of Contemporary Arts, Glasgow.

Kulokker

In 2012 the Swedish composer Karin Rehnqvist came to New York to present a concert of her works, as performed by the brilliant Ensemble Either/Or, under the direction of Richard Carrick. Rehnqvist brought along two female vocal performers who were expert at the ancient Scandinavian cow-herding technique known in Swedish as kulning. As it happens, several of my previous works, large and small, have featured the production of instrumental sounds that recall owing cattle, so I was most taken with this vocal sound. When the opportunity arose to work with a brass-rich Norwegian ensemble, the amazing Sjøforsvarets Musikkorps (SFMK), I thought of making this mode of vocal utterance the centrepiece of a new work, inspired by sounds with roots in a pastoral shepherding tradition stretching back at least to the Middle Ages. At that time, the flutist Bjørnar Habbestad advised me that the Norwegian tradition is called kulokker.

Big Shoulders, Sharp Elbows

This work was written for the DePaul University Concert Band and Sjøforsvarets Musikkorps (SFMK), the Norwegian Naval Forces Band. The 'big shoulders' reference is to my home town, as envisioned by the American poet Carl Sandburg in his 1914 poem, *Chicago*:

> Hog Butcher for the World,
> Tool Maker, Stacker of Wheat,
> Player with Railroads and the Nation's Freight Handler;
> Stormy, husky, brawling,
> City of the Big Shoulders

The reference to 'sharp elbows' in the work's title might reference any large American urban area, where people risk brawling in their desperation to win space in what appears to be an utterly stochastic cultural environment.

Musically, the piece deploys a sonic strategy of depiction, a common characteristic of American music from Amy Beach's *Gaelic Symphony* to Charles Ives, Duke Ellington, Blind Tom Wiggins, and John Zorn. The fanfare-like opening of the work may be heard as a depiction of this celebratory line from Sandburg's poem:

> Come and show me another city with lifted head singing so proud to be alive and coarse and strong and cunning.

All programme notes © George Lewis

George Lewis

George Lewis is an American composer, musicologist and trombonist. He is Professor of American Music at Columbia University and Artistic Director of the International Contemporary Ensemble. He is a member of the Association for the Advancement of Creative Musicians, the Akademie der Künste Berlin, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters, and is a corresponding member of the British Academy. Other honours include the Doris Duke Artist Award (2019) and fellowships from the Wissenschaftskolleg zu Berlin, the MacArthur Foundation Fellows Program, and the John Simon Guggenheim Foundation. Published by Edition Peters, Lewis's music is performed worldwide, and he is widely regarded as a pioneer of interactive computer music who develops programmes that improvise together with human musicians. Lewis's central areas of scholarship include the history and criticism of experimental music, computer music, interactive media, and improvisation, particularly as these areas become entangled with the dynamics of race, gender, and decolonisation. His books include *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008),*The Oxford Handbook of Critical Improvisation Studies*, volumes one and two (2016, co-edited with Benjamin Piekut), and *Composing While Black: Afrodiasporic New Music Today/Afrodiasporische Neue Musik Heute* (2023, co-edited with Harald Kisiedu). Lewis holds honorary doctorates from the University of Edinburgh, Harvard University, the University of Pennsylvania, Oberlin College, the School oft he Art Institute of Chicago, New England Conservatory, New College of Florida, Birmingham City University, and Curtis Institute of Music, among others (www.music.columbia.edu/bios/george-e-lewis).

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble.

From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently principal clarinet of the English Baroque Soloists and the Orchestre Revolutionaire et Romantique, performing on period instruments, and also plays with the London Mozart Players. He is frequently engaged to record film and pop music tracks.

Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of assistant conductor with them during their Spring 2019 course. In 2016 Timothy was appointed a Fellow of the RCM.

New Perspectives

Violin I
Kynan Walker

Violin II
Angelique Martinet

Viola
Katharine Wing

Cello
Catherine Cotter

Double bass
Yuhan Ma

Flute
Zoe Borseth Rasmussen

Oboe
Hannah Seymour

Clarinet
Ellie Kershaw

Bassoon
Will Kidner

Horn
Tom Findlay

Trumpet
Treve Benney

Trombone
Edward Simons

Percussion
Hoi Yin Ng

Harp
Milly Chan

Piano
Roelof Temmingh
Knox Oakey

RCM Wind Orchestra

Flute
Rianna Henriques (pic)
Laura Pahkel (pic)
Brioni Crowe

Oboe
Annabelle Pizzey
Cherry Kwan

Clarinet
Latchen Kinghorn-Perry
Sydney Minor
Siena Barr
Anna Lepki
Dina-Rosa Biggs (E flat)
Hannah Shimwell (bass)

Bassoon
Jamie King
Paddy Kearney

Saxophone
Kezia Lovick-Jones (sop)
Megan Glover (alto)
Grace Butcher (alto)
Pace Lee (tenor)
Emilija Auskalnyte (bari)

Horn
Stefan Grant
Adam Wilson
Henry Hui
Molly Bielecki

Trumpet
Josie Sleigh
Elias Simojoki
Treve Benney

Trombone
Bertie Beaman
Jessica Anderson
Asa Riley (bass)

Euphonium
George Winter
Nadav Klahr

Tuba
Joseph McLennan-Parish
Adi Grant

Timpani
Juho Hwang

Percussion
Lewis Isaacs
Clara Smith
Hoi Yin Ng

Personnel correct at the time of going to print.

Italics denote section principals.

ORCHESTRAL MASTERWORKS: MYTHS AND MAGIC
Thursday 20 February 2025, 6pm | Amaryllis Fleming Concert Hall

2025 Rod Williams Memorial Concert

Natalia Luis-Bassa conductor
RCM Philharmonic

Mussorgsky Night on Bald Mountain
Gabriela Ortiz Kauyumari
Pierre Catherine-Buffet Migratory Dove (world premiere)
Koji Kondo (arr Nic Raine) The Legend of Zelda
Ginastera Dances from Estancia op 8a

Natalia Luis-Bassa unveils a mystical world of magic and mayhem in a concert that ranges from orchestral classics to game music, plus a world premiere from RCM Composition for Screen Master's student Pierre Catherine-Buffet.

Mussorgsky's *Night on Bald Mountain* was inspired by Gogol's horror-filled folk tale St John's Eve, which prompted the composer to write what he called a 'hot-blooded and disordered' work evoking a witches' sabbath of unhinged mania – eventually vanquished by tolling bells. Gabriela Ortiz's *Kauyumari* represents a blue deer, a Mexican spirit guide that reminds us of our role as guardians of the planet, and, in an RCM first, we hear game music by Koji Kondo from *The Legend of Zelda*. The programme is rounded off by the spirited, rhythmically intricate *Dances from Estancia* by Ginastera.

Tickets: £10, £8; £5 under 35 Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 14 February, 12.30pm

Museum Gallery

d'Ambryus (1660–1702)	Le doux silence	3'
Billy Collins (b 1941)	The Money Note	2'
Handel (1685–1759)	Lusinghe più care	6'
Strozzi (1619–1677)	L'Eraclito amoroso	5'
Betjeman (1906–1984)	The Cockney Amorist	2'
Lully (1632–1687)	Rochers, vous êtes sourds	4'
Monteverdi (1567–1643)	Quel squardo sdegnosetto	2'
Boësset (1587–1643)	Je voudrois bien, ô Cloris	3'
Billy Collins	Walking my Seventy Five Year Old Dog	2'
Handel (1685–1759)	Se pietà di me non senti	8'
Cohen (1934 – 2016)	I Pray for Courage	1′
Anon	Entre dos álamos verdes	3′
Trad **(arr Cowie)**	Red is the Rose	3′

Chantefable
Mariana Rodrigues voice
Andrew Cowie harpsichord

Upcoming Events

CHAMBER FESTIVAL: KALEIDOSCOPE CHAMBER COLLECTIVE

Sunday 16 February, 7.30pm
Performance Hall

This year's Chamber Festival concludes with a guest appearance from the Kaleidoscope Chamber Collective, one of the most engaging chamber groups in the UK. Championing underrepresented composers, their performances display rapport between the artists which is a joy to behold.
Join them as they perform alongside RCM students in a hugely entertaining programme of music by Florence Price, Robert Schumann, William Grant Still and, to round things off, the irresistible *Carnival of the Animals* by Saint-Saëns.

Repertoire to include:
Price Piano Quintet
R Schumann Andante and Variations for horn, two cellos and two pianos
Still Serenade for flute, clarinet, harp, and string quintet
Saint-Saëns Carnival of the Animals

Tickets: £10
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 14 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Ravel (1875–1937)	5 Mélodies populaires grecques		4'
	i	*Chanson de la mariée. Modéré*	
	ii	*Là-bas, vers l'église. Andante*	
Gurney (1890–1937)	Five Elizabethan Songs		3'
	iv	*Sleep*	
Ola Korzeb soprano **Knox Oakey Jr** piano			
Brahms (1833–1897)	Piano Quartet no 1 in G minor op 25		15'
	i	*Allegro*	
Yichun Mao violin **Ziyu Zhou** viola **Jiaxin Hu** cello **Xiaoye Wei** piano			
Dvořák (1841–1904)	Waldesruhe		7'
	i	*Adagio*	
Lisa Dolgouchine cello **Johanna Henschel** piano			
JS Bach (1685–1750)	Partita no 1 in B flat major BWV 825		13'
	i	*Praeludium*	
	ii	*Allemande*	
	iii	*Corrente*	
	iv	*Sarabande*	
	v	*Menuet I & II*	
	vi	*Gigue*	
Yen Chi Su piano			

Upcoming Events

CHAMBER FESTIVAL: KALEIDOSCOPE CHAMBER COLLECTIVE
Sunday 16 February, 7.30pm
Performance Hall

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
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OF MUSIC
London

CHAMBER FESTIVAL: GOLD RUSH

Ben Palmer conductor

Saturday 15 February

3pm and 7pm

Britten Theatre

Chamber Festival 2025: What's On?

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CHAMBER FESTIVAL: THE GOLD RUSH

Saturday 15 February, 3pm and 7pm, Britten Theatre

Chaplin (arr Timothy Brock) (1889–1977)	The Gold Rush	90'

Ben Palmer conductor
Sara Bolstad flute **Mateus Souza oboe Jasper Perry** clarinet
Janice Chui bassoon **Edwin Yeung** piano/celeste
Viviane Plekhotkine, **Aries Chow**, **Sanni Talvitie** and **Anya Blue Robins** violins
Scott Storey and **Izzy Nettle violas**
Philip Heide and **Fabiola Sebastian Guijarro** cellos **Nathan Perry** double bass
Guy Courtie and **Sophie Stevenson** percussion

Be transported along on a quest for riches as Ben Palmer conducts RCM chamber musicians in two centenary performances of Charlie Chaplin's exhilarating silent epic *The Gold Rush*, as part of our annual Chamber Festival.

Like the characters in *The Gold Rush*, Chaplin was well acquainted with the desire to take risks for a chance at finding fortune. Growing up poor with a single mother, Chaplin's childhood was punctuated by stints in London's workhouses. At the age of 14, he fell upon further hardship when his mother was admitted to a mental asylum; now needing to support himself, Chaplin began touring music halls, performing comedy sets. He struck gold himself when he was signed to the Fred Karno comedy company, aged just 19. This led to his relocation to America and eventually earned him a place as a rising star on the big screen, before he began writing and producing his own films.

Chaplin quickly became known for his exaggerated, slapstick on-screen personas. His most famous, The Tramp, sometimes also referred to as 'Charlie' or 'The Little Fellow', draws attention to Chaplin's own rags to riches story. An aspiring gentleman dressed in a mismatched, misshapen suit, the bumbling and mischievous Tramp becomes embroiled in an array of scrapes across Chaplin's career and was an iconic figure of the silent movie era. It is The Tramp whom Chaplin embodies as the protagonist in *The Gold Rush*, credited as 'The Lone Prospector'. Deploying his most popular and recognisable persona helped to establish the film as one of Chaplin's most memorable and accomplished masterpieces.

The Gold Rush was inspired by the 1869 Klondike Gold Rush in the Canadian Yukon; Chaplin's attention was captured by a now-famous picture of a snaking queue of gold prospectors climbing up the Chilkoot Pass after gold was discovered there. He also drew upon the 1846 Donner Party Disaster, when American pioneers migrating from the Midwest to California had to survive being stranded in the Sierra Nevada by eating leather from their boots. Chaplin coaxed comedy from both these historic scenes in *The Gold Rush,* which recounts the trials and tribulations of The Lone Prospector and his rival, Big Jim while they search for gold in Alaska. The two fight off grizzly bears, survive storms and feast on footwear, interspersed by a tender love story between The Lone Prospector and a dance hall girl named Georgia. So conceptually captivating was Chaplin's idea for *The Gold Rush*, he began work on it only two months after the premiere of his previous film *A Woman of Paris* (possibly due to the latter's lack of box office success). It was the only one of his films for which he had sketched out the entire plot before he began filming, but the film's strong progress was soon halted due to Chaplin's extramarital affair with his leading lady (and eventual, unhappy second wife) Lita Grey, who became pregnant by him just six months into filming. Work on the film was shut down while a new leading lady, Georgia Hale, was found, and this combined with the extremely elaborate on location shoots meant production dragged on for 18 months.

Despite its turbulent creative process, once released in 1925, the film achieved astounding success, and today is the fifth highest grossing silent film of all time. It was the first film Chaplin revived with a musical score and narration, in 1942. The score, composed by Chaplin himself, is wonderfully evocative, with varying tempo, texture and instrumentation which expertly soundtrack the unfolding drama on screen. In today's performances, 100 years on from the original release, we hear the score masterfully rearranged for chamber orchestra by Timothy Brock.

The GOLD RUSH © Roy Export S.A.S

Music for THE GOLD RUSH Copyright © Roy Export Company Ltd. And Bourne Co.
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Ben Palmer

Ben Palmer is Artistic Director of Covent Garden Sinfonia, and Chief Conductor of the Orchestra da Camera di Pordenone and Babylon Orchester Berlin. From 2017-24 he was Chief Conductor of the Deutsche Philharmonie Merck, ending his tenure with three performances of Mahler's Eighth Symphony.

He is a regular visitor to the Aalborg Symphony Orchestra, City of Birmingham Symphony Orchestra, the Hallé, London Symphony Orchestra, Montreal Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia, Royal Scottish National Orchestra, and the five BBC Orchestras. Recent guest conducting engagements include Antwerp Symphony Orchestra, Hong Kong Philharmonic, Munich Symphony Orchestra, NDR Radiophilharmonie, Oakland Symphony, Odense Symphony Orchestra, Rotterdam Philharmonic, Royal Philharmonic Orchestra, San Francisco Symphony, Sinfonietta Riga, and Zurich Chamber Orchestra. Forthcoming debuts include the Academy of St Martin in the Fields, the London Philharmonic Orchestra, the Orchestre national d'Île-de-France, and the Residentie Orchestra.

Personally authorised by John Williams to conduct his film scores in concert, and acclaimed by Hans Zimmer as 'a masterclasses in conducting', Ben is one of the world's most sought-after specialists in conducting live to picture, with a repertoire of more than 50 films, from silents such as *Metropolis* to contemporary blockbusters like *Top Gun: Maverick*. He is regularly invited to conduct recording sessions for leading film and television productions, with clients including Zimmer's Bleeding Fingers Music, 20th Century Fox, StudioCanal, and the LSO.

He continues to be in great demand as a composer, arranger and orchestrator, most notably for Sony Classical, for whom he also regularly conducts.

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CHAMBER FESTIVAL:
STRING QUARTET PLATFORM
BEYOND BEETHOVEN

Saturday 15 February, 5pm
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CHAMBER FESTIVAL: STRING QUARTET PLATFORM
BEYOND BEETHOVEN

Saturday 15 February, 5pm, Performance Hall

Beethoven	String Quartet in B flat major op 18 no 6		6'
(1770–1827)	*i*	*Allegro con brio*	

Haydn	String Quartet in D major op 20 no 4		10'
(1732–1809)	*ii*	*Un poco adagio e affettuoso*	

Isla Quartet
Mio Takahashi violin
Kynan Walker violin
Sofía Gómez Alberto viola
Danushka Edirisinghe cello

Beethoven	String Quartet no 10 in E flat major op 74 'Harp'		30'
	i	*Poco adagio – allegro*	
	ii	*Adagio ma non troppo*	
	iii	*Presto*	
	iv	*Allegretto con variazioni*	

Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

INTERVAL

Britten	String Quartet no 1 in D major op 25		9'
(1913–1976)	*i*	*Andante sostenuto – Allegro vivo*	

Trad	Shine You No More	3'
(arr Danish Quartet)		

Isla Quartet
Mio Takahashi violin
Kynan Walker violin
Sofía Gómez Alberto viola
Danushka Edirisinghe cello

Beethoven	String Quartet no 7 in F major op 59 no 1		38'
	i	*Allegro*	
	ii	*Allegretto vivace e sempre scherzando*	
	iii	*Adagio molto e mesto – attaca*	
	iv	*Thème Russe: allegro*	

Kayu Quartet
Mira Marton violin
Natasha Sutanto violin
Aisha Goodman viola
Rasmus Andersen cello

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Isla Quartet

The Isla Quartet formed in 2023 and is comprised of students from the Royal Academy of Music (RAM) and the RCM, where it receives mentorship from the Marmen Quartet through the RCM String Quartet Platform Scheme. The quartet was recently selected as 2025 Tillett Debut Artists and is looking forward to performances around the UK in the next couple of seasons. Last year, the quartet won the inaugural RAM Nina Drucker Haydn String Quartet Prize, as well as the Harold Craxton Prize, together with pianist Sherri Lun.

The Isla Quartet was invited to perform at the Calne Music and Arts Festival 2024, performing Mozart's String Quintet in B flat major with Brett Dean, along with his own arrangement of Mozart's Church Sonata in D major. As Britten Pears Young Artists for 2023/24, the quartet gave a lunchtime recital at Aldeburgh Jubilee Hall at the end of their Chamber Music Residency. In September, the quartet gave four recitals across the Southwestern region of France as part of the Ferrandou Musique concert residency.

The Isla Quartet ha previously received coaching from John Myerscough, cellist of the renowned Doric String Quartet, through the RAM Frost Trust Advanced Specialist Strings Ensemble Training Scheme and has also enjoyed learning from chamber music specialists including Alasdair Beatson, Lawrence Power, Hélène Clement, Ying Xue, and Marc Danel, at the Schiermonnikoog Festival in March this year.

Kayu Quartet

The Kayu Quartet formed in the summer of 2023 through the RCM's introduction to its Master's in Performance program. The Quartet has since been fortunate to work closely with distinguished RCM faculty members, including players from the renowned Marmen Quartet. Recently, the quartet has also had the opportunity to receive lessons from members of the Danish String Quartet.

In a short time, the Kayu Quartet has already embraced numerous performance opportunities at various venues, presenting diverse repertoire ranging from Mendelssohn's lyrical String Quartet no 2 to the intensity of Shostakovich's String Quartet no 8. Active within the RCM's performance spheres, the Kayu Quartet have given concerts at partner venues including St Mary Abbots Church on Kensington High Street, and at St Martin-in-the-Fields. Future engagements as part of the RCM String Quartet Platform includes their Wigmore Hall debut.

Seion Quartet

In the summer term of 2024, the Seion Quartet won the RCM String Quartet Competition and were awarded with The Helen Just & Susan Connell Prize and the Sacconi Quartet Prize. The Seion Quartet is also one of the ensembles in residency at the Hans Keller Forum of 24/25, receiving intensive coaching from Donald Grant, John Myerscough and Alasdair Beatson over three residencies in Cambridge over the next academic year. The quartet has also gained a place on the RCM String Quartet Platform for 24/25 and will be performing at Wigmore Hall in June 2025.

Throughout their time together, the Seion Quartet's members have been fortunate to have received coaching from world renowned quartets such as the Maggini, Elias, Marmen, Piatti and Brodsky Quartets as well as expert coaches Rafael Todes, Simon Rowland-Jones, Mats Zetterqvist and Denis Brott. The Quartet formed in early 2023 and since then has worked hard to develop through a variety of coaching and performance opportunities. Career highlights include regular engagements with the Broadstone and RCM Chamber Music Series, side by side projects with the Brodsky and Sacconi Quartets and playing for their Majesties The Emperor and Empress of Japan and Their Majesties King Charles III and Queen Camilla at the State Banquet held at Buckingham Palace in June.

The name 'Seion' ties in with Joe MacDonald and Sally's Japanese heritage which can be translated to mean 'tone of voice' or 'serenity'.

RCM String Quartet Platform

The RCM String Quartet Platform programme is in its second year and aims to provide some of the College's most promising string quartets with a programme of bespoke coaching and performance opportunities. Quartets on the platform receive mentorship from the esteemed Marmen Quartet and have been selected to perform with top-level professional chamber musicians including the Brodsky Quartet. The quartets on the programme receive frequent performance opportunities throughout the year, both in College and at prestigious external chamber music venues including St Martin-in-the-Fields and Wigmore Hall.

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ROYAL COLLEGE OF MUSIC London

CHAMBER FESTIVAL: SCORPION TALES

Saturday 15 February, 1pm

Performance Studio

Mozart (1756–1791)	Horn trio in E flat major K 407 for Horn, Violin and Piano *i* *Allegro*	6'
Ayana Jaycox violin **Elias Giulivi** horn **Gordon Chan** piano		
Paul Schoenfield (b 1947)	Trio for Violin, Clarinet, and Piano *i* *Freylakh* *ii* *March*	11'
Niamh Adams violin **Lily Payne** clarinet **Magdalene Ho** Piano		
Robert Paterson	Scorpion Tales *i* *Trinidad Scorpion* *ii* *Promenade à deux* *iii* *The Tale of Orion*	14'
Diamonics Duo **Ian Lim** harp **Dian Yi** harp		
Fanny Hensel (1805–1847)	String Quartet in E flat major *i* *Adagio ma non troppo* *ii* *Allegretto* *iii* *Romanze* *iv* *Allegro molto vivace*	20'
Nasia Quartet **Karen Matoba** violin **Audrey Au** violin **Karis Lee** viola **Vincent Chen** cello		

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ROYAL COLLEGE OF MUSIC London

CHAMBER FESTIVAL:
SONGS OF HERITAGE

Saturday 15 February, 11am

Performance Hall

Valerie Coleman (b 1970)	Red Clay and Mississippi Delta	6'

Esihle Mthethwa flute
Phoebe Xu oboe
Reynold Yang clarinet
Oli Pitman horn
Liam Slabbert bassoon

Dvořák (1841–1904)	Piano Trio no 4 in E minor op 90, B 166 'Dumky'	35'
	i *Lento maestoso – Allegro quasi doppio movimento*	
	ii *Poco adagio – vivace non troppo – vivace*	
	iii *Andante – Vivace non troppo – allegretto*	
	iv *Andante moderato*	
	v *Allegro*	
	vi *Lento maestoso*	

Aida Trio
Esther Zaglia violin
Clelia Le Bret cello
Sofia Medina piano

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CHAMBER FESTIVAL

ORIGINS: EARLY WORKS FOR SAX QUARTET

Sunday 16 February, 1pm

Performance Hall

Singelée (1812–1875) — Grand Quatour Concertant op 79 — 6'

Rosemary Ball soprano saxophone
Paco Lee alto saxophone
Kezia Lovick-Jones tenor saxophone
Kelvin Tse baritone saxophone

Florio (1843–1920) — Quartette (Allegro de Concert) — 6'

Grace Butcher soprano saxophone
Tomás Escobar alto saxophone
Marcus Zheng tenor saxophone
Kelvin Tse baritone saxophone

Moulaert (1875–1962) — Andante, Fugue et Final — 11'

Emilija Auskalnyte soprano saxophone
Kezia Lovick-Jones alto saxophone
Maya Mitra tenor saxophone
Paco Lee baritone saxophone

Glazunov (1865–1936) — Quartett for four saxophones op 109 — 25'

i *Premiere Partie*
ii *Canzone variée:*
Variation I
Variation II
Variation III (a la Schumann)
Variation IV (a la Chopin)
Variation V (Scherzo)
iii *Finale*

Megan Glover soprano saxophone
Matthew Stringer alto saxophone
Rosemary Ball tenor saxophone
Paynor Tsate baritone saxophone

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ROYAL
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London

CHAMBER FESTIVAL:
KALEIDOSCOPE CHAMBER COLLECTIVE

Sunday 16 February, 7.30pm
Performance Hall

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CHAMBER FESTIVAL: KALEIDOSCOPE CHAMBER COLLECTIVE

Sunday 16 February, 7.30pm, Performance Hall

Price	Piano Quintet		27'
(1887–1953)	*i*	*Allegro non troppo*	
	ii	*Andante con moto*	
	iii	*Juba – Allegro*	
	iv	*Scherzo – Allegro*	

Elena Urioste violin*
Esther Park violin
Zephyr Wills viola
Tony Rymer cello*
Tom Poster piano*

R Schumann	Andante and variations for horn, two cellos and two pianos	18'
(1810–1856)		

Amelia Lawson horn
Tony Rymer cello*
Layla Ballard cello
Tom Poster piano*
Daniel Xia piano

INTERVAL

Still	Serenade for flute, clarinet, harp and string quintet	10'
(1895–1978)		

Jane Mitchell flute*
Latchen Kinghorn-Perry clarinet
Elena Urioste violin*
Esther Park violin
Zephyr Wills viola
Tony Rymer cello*
Levi Andreassen double bass
Annest Davies harp

Saint-Saëns	Le Carnaval des animaux		25'
(1835–1921)	*i*	*Introduction et Marche royal du Lion*	
	ii	*Poules et Coqs*	
	iii	*Hémiones*	
	iv	*Tortues*	
	v	*L'Éléphant*	
	vi	*Kangourous*	
	vii	*Aquarium*	
	viii	*Personnages à longues oreilles*	
	ix	*Le Coucou au fond des bois*	
	x	*Volière*	
	xi	*Pianistes*	
	xii	*Fossiles*	
	xiii	*Le cygne*	
	xiv	*Finale*	

Jane Mitchell flute*
Latchen Kinghorn-Perry clarinet
Elena Urioste violin*
Esther Park violin
Zephyr Wills viola
Tony Rymer cello*
Levi Andreassen double bass
Tom Poster piano*
Francisco Couto piano
Beste Gurkey percussion
Clara Smith percussion

* Members of Kaleidoscope Chamber Collective

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Kaleidoscope Chamber Collective

Hailed for its 'exhilarating performances' (*The Times*), the Kaleidoscope Chamber Collective was dreamed up in 2017 by Tom Poster and Elena Urioste, who met through the BBC New Generation Artists Scheme. Kaleidoscope's flexible roster features many of today's most inspirational musicians, both instrumentalists and singers, and its creative programming is marked by an ardent commitment to celebrating diversity of all forms and a desire to unearth lesser-known gems of the repertoire.

In 2020, Kaleidoscope was appointed Associate Ensemble at Wigmore Hall, where the group makes multiple appearances each season, and was invited to give the Hall's 120th birthday concert in May 2021. Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been ensemble in residence at Aldeburgh Festival, Kettle's Yard, Ischia Music Festival, Chamber Music by the Sea (Maryland USA), and Cheltenham Festival, where the group gave several world premieres and collaborated with Sir Simon Russell Beale and the cast of *The Lehman Trilogy*.

Kaleidoscope's debut recording for Chandos Records, *American Quintets*, received glowing reviews and a BBC Music Magazine Award nomination, and immediately led to an invitation to record a series of albums for the label. A subsequent album of Coleridge-Taylor chamber works was shortlisted for a Gramophone Award, and a Fanny and Felix Mendelssohn disc was included in *The Times*' ten best classical records of 2022. The most recent album, *Transfigured*, featuring music of Alma Mahler, Schoenberg, Webern and Zemlinsky, was released in September 2023, with a three-disc series of the piano quartets of Brahms and his female contemporaries to follow.

Passionate about inspiring the next generation of musicians, Kaleidoscope has featured in Wigmore Hall's Learning Festival, directed courses for the Benedetti Foundation, and held a visiting professorship at the Royal Academy of Music for the 2022–23 academic year. Recent and forthcoming performance highlights include concerts in London and Dortmund with Hilary Hahn, a debut at the BBC Proms, and two extensive tours of the USA. In 2024, Kaleidoscope was shortlisted for the Royal Philharmonic Society Ensemble Award.

For more information, please visit www.kaleidoscopecc.com, where you can also find links to the individual musicians' websites.

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 February, 6pm
Performance Hall

Sam Scheer | Leif Tse conductors
Amber Reeves mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening.

Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork.

Hear artist Kirsty Matheson discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by Pierrot Lunaire. Not to be missed!

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CHAMBER FESTIVAL: PERCUSSION SHOWCASE

Sunday 16 February, 11am
Amaryllis Fleming Concert Hall

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CHAMBER FESTIVAL: PERCUSSION SHOWCASE

Sunday 16 February,11am, Amaryllis Fleming Concert Hall

Per Andreasson tinplay
(b 1981)

PERC'M
Matthew Kosciecha percussion
Hoi Yin Ng percussion
Stan Talman percussion
Kian Hsu percussion

Scarlatti Sonata in E minor K 98
(1660–1725)

Kian Hsu percussion

Piazzolla (arr Perin) Oblivion
(1921–1992)

Beste Gurkey vibraphone

Gwydion Rhys Ravenscourt Rhythms
(b 2003)

PERC'M

Anna Ignatowicz-Gliñska TOCCATA
(b 1968)

Fangzheng Xu marimba

Santamaria Afro Blue
(1917–2003)

Matthew Kosciecha vibraphone
Lewis Isaacs piano

Vinko Globokar ?Corporel
(b 1934)

Hoi Yin Ng percussion

Michael Burritt 'Majestic' from Caritas

Stan Talman marimba

Anon (arr Courtie) Only Think of You So Much

Guy Courtie percussion

tinplay

As the name suggests, this percussion quartet uses unconventional instruments like tins to create its sounds. Each individual part interlocks with each other and should be heard as one, which contributes to the overall groove which drives through the piece and the different sections.

Sonata in E minor K 98

Being one of the 555 keyboard sonatas Scarlatti wrote, this piece reflects Scarlatti's distinctive style, characterised by rhythmic drive, striking harmonic progressions and virtuosity. The piece opens with an aria-like theme, which presents a contrast between lyrical, almost improvisatory passages and more energetic, rapid gestures. With heavy Italian and Spanish influences, it evokes a strong sense of drama and chaos, without following a strict form.

Oblivion

Oblivion is one of the most famous compositions by Astor Piazzolla, an Argentine composer and bandoneón player. Composed in 1982, this piece blends traditional tango elements with modern classical and jazz influences, characteristic of Piazzolla's 'nuevo tango' style. It is often described as melancholic and introspective, evoking a sense of longing and sadness. Its slow, expressive melodies have made it a favourite in both classical and jazz worlds. Giovanni Perin is an Italian Vibraphone player, composer, and professor known for his work in contemporary classical music. He is recognised for his compositions that incorporate jazz, improvisation, and modern stylistic elements. Perin has created his own arrangement of Piazzolla's *Oblivion*, adding his unique twist while staying true to its emotional depth and style. While Piazzolla's *Oblivion* is known for its melancholic, slow tango feel, Perin's arrangement may feature different instrumentation or harmonies, reinterpreting the piece for various settings, such as string ensembles, jazz bands, or solo instruments. These types of arrangements expand the audience for Piazzolla's work, offering fresh interpretations while honouring the essence of the original composition.

Ravenscourt Rhythms

A frequent route I've taken in getting to the Royal College of Music involves taking a District Line train from Ravenscourt Park Station to South Kensington Station. I've heard repeated rhythms emerge whenever the train rolls over the tracks as it pulls into Ravenscourt Park (at Platform 4, to be exact). This work, composed between December 2024 and January 2025, uses those repeated rhythms as its point of departure. Pitched percussion (glockenspiel, xylophone and vibraphone) open the work by developing a rhythm with increasing compression. There follows an extended section for unpitched percussion (bongos, tenor drum, snare drum, tambourine and triangle) in which various rhythmic strands are presented, developed and shared between performers and their instruments. These strands are interspersed with material on pitched percussion (including tubular bells and marimba) which ranges from the quizzical to the ruminative. The use of rhythmic compression heard at the work's opening returns, this time on unpitched percussion (including bass drum). Further development of the preceding material for pitched percussion follows, after which the work's opening rhythmic compression is heard with increasing expansion. A climactic passage on both pitched and unpitched percussion leads to the work's conclusion, where a repeated rhythm is increasingly slowed down over a dramatic tam-tam crescendo.

Ravenscourt Rhythms is dedicated to RCM percussionist Clara Smith, as a thank you for her advice on writing for percussion instruments.

TOCCATA

Anna Ignatowicz-Glinska was born in Warsaw on 26 May 1968. *Toccata* for Marimba was composed by in 2001 and is dedicated to her father. She said about this piece: 'This is my farewell to my father and a tribute to his memory. When I was writing this work I had to go through my daddy's life, coming back to the times before my birth. A part of myself also changed into ashes at this moment. When performers play this piece, different performers will interpret it through their own unique performances and life experiences. Every performer will play his or her own 'Toccata'.

Afro Blue

Afro Blue is a Latin jazz standard composed by Mongo Santamaria in 1959, while playing with the Cal Tjader quartet, and was the first jazz standard to be built on the African 3:2 cross rhythm. This arrangement is a transcription of a performance by Gary Burton on vibraphone and Makoto Ozone as pianist. It opens with a lyrical improvised vibraphone solo, after which an exhilarating dialogue between both instruments ensues.

?Corporel

?Corporel is believed to be written by avant-garde composer Vinko Globokar as a protest against the concept of 'Badabum', which was an idea held by many composers that only one sound can be made from one instrument. In this piece, the instrument in question is the human body, with a large variety of sounds derived from all parts of the body and the voice, which adds to the uniqueness of each performance as no two bodies are the same. The piece starts off calmly with the performer slowly exploring their own body, but as their self-awareness increases over time, their actions and sounds get more and more frantic as well, ultimately culminating in a dramatic finish. The only comprehensible sounds made with the mouth are heard when the following quote is recited in Cantonese: 'I recently read the following quote: The history of mankind is a long succession of synonyms for the same word. It is our duty to disprove this.'

Caritas

Caritas by Michael Burritt is a collection of three pieces, *Mystic, Solemn and Majestic*, for this concert just the third piece, *Majestic,* will be performed. It was dedicated to his two young daughters and this movement reflects a playful childlike nature intertwined with the majestic theme. Michael Burritt is not only an accomplished composer but is also an internationally renowned teacher and solo percussionist which is so apparent when listening to how well he writes for the marimba.

Only Love You So Much

An original jazz ballad in the style of the mid-century classics, created by RCM Percussionist Guy Courtie

If your unbelievable eyes ever knew,

What do they see in this head full of you,

What do they do if we fall out of touch?

I can only think of you so much,

Oh, I can only think of you so much

Maybe that's why, maybe you're scared,

Of sharing a life after sharing the bed,

But what nicer question to have in the head,

Than the feeling we could prove the hunch?

Oh, I can only think of you so much

When we're old, tell me how can I be so sure you'll be here?

I can get to sleep tonight if we'll repeat tonight in a year,

'Cos baby it's hard to be this far in love,

With all the things you are to love,

So please understand this is all that I can,

I can only think of you so much,

Oh, I can only think of you so much

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Sunday 16 February, 7.30pm
Performance Hall

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Join them as they perform alongside RCM students in a hugely entertaining programme of music by Florence Price, Robert Schumann, William Grant Still and, to round things off, the irresistible *Carnival of the Animals* by Saint-Saëns.

Repertoire to include:
Price Piano Quintet
R Schumann Andante and Variations for horn, two cellos and two pianos
Still Serenade for flute, clarinet, harp, and string quintet
Saint-Saëns Carnival of the Animals

Tickets: £10
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

CHAMBER FESTIVAL:

SPRING AWAKENINGS: A TRIO OF NEW BEGINNINGS

Sunday 16 February, 3pm

Recital Hall

L Boulanger (1893–1918)	D'un matin de printemps	5'
Aida Trio **Esther Zaglia** violin **Clelia Le Bret** cello **Sofia Medina** piano		
Takemitsu (1930–1996)	Between Tides	16'
Maponus Trio **Aries Chow** violin **Him Chan** cello **Jack Wong** piano		
Brahms (1833–1897)	Piano Trio no 1 in B flat major op 8 *i* *Allegro con moto* *ii* *Scherzo: molto allegro* *iii* *Adagio non troppo* *iv* *Finale: Allegro molto agitato*	35'
Clara Wernig violin **Ben Matson** cello **Mischa Carr** piano		

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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 17 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Roxanna Panufnik (b 1968)	Hora Bessarabia	6'
Natasha Sutanto violin		
Mendelssohn (1809–1847)	Piano variations op 54	12'
Lin Deng piano		
Beethoven (1770–1827)	Cello Sonata no 3 in A major op 69 *i* *Allegro ma non tanto*	13'
Lisa Dolgouchine cello **Johanna Henschel** piano		
Saint-Saëns (1835–1921)	Tarantelle op 6	7'
Shostakovich (1906–1975)	Four Waltzes for Flute, Clarinet and Piano *i* *Spring Waltz* *ii* *Waltz Joke* *iii* *Waltz from Maxim's Return* *iv* *Barrel Organ Waltz*	11'
Three Musketeers **Friso Van Kuijk** flute **Reynold Yang** clarinet **Sophie Khazaradze** piano		

austrian cultural forum lon

Upcoming Events

RCM CHAMBER MUSIC: WIND ENSEMBLE RUSH HOUR
Wednesday 19 February, 6pm
Performance Hall

Repertoire to include:
Kenneth Hesketh Doctrines of Affection
Horovitz Fantasia on a Theme of Couperin
Kurt Weill (arr Hekkema) Suite from Threepenny Opera

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 18 February, 1.05pm

Performance Hall

Mozart (1756–1791)	Fantasia in C minor K 475 *i* *Adagio* *ii* *Allegro* *iii* *Andantino* *iv* *Più allegro*	12'

Gordon Chan piano

Mozart (1756–1791)	Kegelstatt Trio in E flat KV 498 *i* *Andante*	6'

Ming Ma clarinet
Kassia Ren viola
Mian Jin piano

Stravinsky (1882–1971)	Selections from the Firebird Suite *Danse Infernal du Roi Kastchei* *Berceuse (L'Oiseau de feu)* *Finale*	12'

Xizong Chen piano

Schubert (1797–1828)	Piano Trio in E flat major op 100 *i* *Allegro* *ii* *Andante con moto*	22'

Mitzi Marley Clarke violin
Aoqing Yang cello
Angelica Li piano

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

ROYAL
COLLEGE
OF MUSIC
London

RCM CHAMBER MUSIC:
WIND ENSEMBLE RUSH HOUR

Wednesday 19 February, 6pm
Performance Hall
Marie Lloyd curator

RCM CHAMBER MUSIC: WIND ENSEMBLE RUSH HOUR

Wednesday 19 February, 6pm, Performance Hall

Horovitz (1926–2022) — Fantasia on a Theme of Couperin for Wind Nonet — 13'

Samuel Frith flute **Lizzy Russell** oboe I **Annabelle Pizzey** oboe II
Christian Hoddinott clarinet I **Dina-Rosa Biggs** clarinet II
Alana Knowles horn I **Molly Bielecki** horn II
Emily Ambrose bassoon I **Joe Lyndley** bassoon II

Weill (arr Raaf Hekkema) (1900–1950) — Suite from The Threepenny Opera — 16'

i *Overture*
ii *The Ballad of Mack the Knife*
iii *Love Song*
iv *The Ballad of the Easy Life*
v *Polly's Song*
vi *Cannon Song*

Specular Reed Quintet
Lizzy Russell oboe **Christian Hoddinott** clarinet
Paynor Tsate saxophone **William Hartley** bassoon **Hannah Shimwell** bass clarinet

Kenneth Hesketh (b 1968) — The Doctrine Of Affections — 14'

i *Chorus I (fanfara)*
ii *Aria di Portamento*
iii *Chorus 2 (frammenti di fanfara)*
iv *Aria di Parlante*
v *Pignos - solo clarinet*
vi *Aria d'Imitazione*
vii *Aria d'Agilita*
viii *Chorus 3*

Marie Lloyd conductor
Samuel Frith flute/alto flute **Christian Hoddinott** clarinet/ bass clarinet
Emily Ambrose bassoon I **Joe Lyndley** bassoon II/ contra bassoon
Treve Benney trumpet I **Addie Channon** trumpet II
Edward Hyde trombone **Alistair Goodwin** bass trombone

Tonight, students from the RCM Woodwind and Brass faculties present a varied programme of chamber works for wind ensembles.

We open with *Fantasia on a Theme of Couperin for Wind Nonet* by RCM Alumni Joseph Horovitz. The origin of this piece was a commission by the London Wind Society in 1958 to compose a wind octet consisting of flute, oboe and pairs of clarinets, horns and bassoons. In 1962, he revised this substantially to produce a new version for eleven solo strings, with optional tutti string orchestra, published by Novello in 1969. Horovitz came back to the work in the mid-1980s and this latest reworking adds a cor anglais to the original wind octet and includes several metric and harmonic alterations of both previous versions. The theme is taken from the chromatic rising bass of Couperin's famous keyboard *Passacaille* in B minor. It is quoted in the middle section of the *Fantasia* in its original harmonisation. The opening theme undergoes a gradual change towards this central point; then Couperin's theme is developed and eventually brought back to a recapitulation of the opening statement.

© The estate of Joseph Horovitz

Next, the Specular Reed Quintet present the jazz inspired suite from *The Threepenny Opera*. *The Threepenny Opera* is a German singspiel, or 'sung play', written by theatre practitioner Bertold Brecht with music by Kurt Weill. It adapts the eighteenth-century ballad opera *The Beggars Opera* by John Gay and forms a social commentary on twentieth-century capitalism. The work significantly blurs the boundary between musical theatre and opera, and despite the 1928 premiere receiving exceptionally poor reviews, it went on to become one of both Brecht and Weill's most popular works with an array of international translations and revivals. It's most popular song, *The Ballad of Mack the Knife* was recorded in 1955 by Louis Armstrong and has become a well-known jazz standard. The orchestral suite was published by Max Schönherr in 1950 and is heard tonight arranged for reed quintet by Raaf Hekkema.

We close with RCM Professor of Composition Kenneth Hesketh's dramatic *The Doctrine Of Affections*, of which Kenneth writes:

> During the Baroque period, a musical theory arose called the doctrine of Affections (Affektenlehre). It prescribed certain musical methods and figures for suggesting or portraying individual emotions which were supposed to directly affect the audience during performance. The idea of four specific aria types laid out in the doctrine, namely the aria di portamento, the aria parlante, the aria d'imitazione and aria d'Agilita are used in this work. These sections generally adhere to the standard forms for such types. For example, in the Baroque aria d'imitazione, coloratura and echo effects were encouraged, often involving the portrayal of natural phenomena (storms, bird calls or the hunt). These traits were somewhat freely adapted in this octet; the coloratura in my aria d'imitazione is given to the bassoon however, whilst echo and imitative effects are generally woven into the texture. The arias in the octet are introduced and connected by 'chorus' movements; as in Classical Greek theatre, they comment on the action, move it forward and bind the whole together. These are the only movements which develop across the piece. The arias on the other hand remain, generally, within one affect and are self-contained. The resulting work seeks to project a form of abstract theatre, a covert drama played out within a theatre of automata. Musical situations may hint at the majestic, sometimes comic, exasperated or even threatening. At certain points, a player's physical actions may only be surmised as to context and meaning. Whilst there are specific dramatic subtexts at certain points in the work, they remain hidden to allow the listener wider scope to form their own personal dramaturgy. *The Doctrine Of Affections* was commissioned by the Britten Sinfonia and is dedicated to them.

© Kenneth Hesketh 2012

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Poulenc Violin Sonata, FP 119
Lang Traumbild op 28 no 1
Mussorgsky Pictures at an Exhibition

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ROYAL
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ORCHESTRAL MASTERWORKS: MYTHS AND MAGIC

Thursday 20 February 2025, 6pm
Amaryllis Fleming Concert Hall
Natalia Luis-Bassa conductor
RCM Philharmonic

2025 Rod Williams Memorial Concert

ORCHESTRAL MASTERWORKS: MYTHS AND MAGIC
Thursday 20 February 2025, 6pm | Amaryllis Fleming Concert Hall

2025 Rod Williams Memorial Concert

Natalia Luis-Bassa conductor
RCM Philharmonic

Gabriela Ortiz (b 1964)	Kauyumari	7′
Koji Kondo (arr Nic Raine) (b 1961)	The Legend of Zelda	6′
Pierre Catherine-Buffet (b 2002)	Migratory Dove (world premiere)	9′
Mussorgsky (1839–1881)	Night on Bald Mountain	12′
Ginastera (1916–1983)	Dances from Estancia *i Los trabajadores agricolas* *ii Danza del trigo* *iii Los peones de hacienda* *iv Danza final (Malambo)*	13′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

In this evening's concert, Natalia Luis-Bassa unveils a mystical world of magic and adventure alongside important themes of the world in which we live.

The orchestra begins with a depiction of a serene spiritual guide in the form of a blue deer, by Grammy-nominated Mexican composer Gabriela Ortiz. Among the Huichol people of Mexico, the Kauyumari (blue deer) facilitates communication with their ancestors, granting 'access to the invisible world, through which they also are able to heal the wounds of the soul'. This reflective piece is a powerful tribute to the intangible aspects of the return to live music following the pandemic. Incorporated into the work is a Huichol melody – symbolising the blue deer – expanded and elaborated. Through this composition, the composer reminds us that although life is filled with interruptions, *Kauyumari* is a celebration that each interruption is also a new beginning.

In an RCM first, the programme continues with the captivating game music of *The Legend of Zelda*, written by renowned Japanese composer Koji Kondo. Epic game music has the power to set the scene, elevating the gaming experience by empowering players to feel like heroes as they navigate through challenging quests and thrilling adventures. This music blends traditional elements with majestic fanfares and incorporates a diverse range of influences. The game's hero, Link, often carries a flute, and in certain games players must help him to play the right musical motifs to progress.

Animal imagery and symbolism are also explored in Pierre Catherine-Buffet's new work *Migratory Dove*; the 'white pigeon' that sees the world through an adventurous and tumultuous journey.

> During migration, a dove tragically witnesses the shooting of its companion by a hunter. The companion falls into the depths of the Amazon rainforest. Finding itself alone and distraught, the dove begins to search, soaring over a wild campsite filled with feasting men and women. As the dove navigates the landscape, it detects fire, the group's camp is destroyed, but even more horrifyingly, so is this part of the precious Amazon jungle. The situation worsens as the dove discovers machinery wreaking havoc through deforestation. In a frenzy, it falls into a pool of black oil. The dove spots its companion, but she fails to recognise him leaving him pained and lonely. The Latin American sun is now hidden, and the first drops of rain are starting to fall, the ecosystem shows signs of disruption, a consequence of human actions that have altered the local climate. These drops, combined with bird tears, gradually remove the layer of oil and a new hope emerges of finding his companion.

This poignant story, seen through the eyes of a bird, reveals mankind's impact on the planet. The composer endeavours to join styles and languages, ranging from modernism to the dissonant tone of post-Romanticism, passing through jazz harmonies and the rhythms of the world.

From a dove's journey, to a tone poem portraying a witches' Sabbath, *Night on Bald Mountain* by Modest Mussorgsky was inspired by Nikolai Gogol's horror-filled folk tale *St John's Eve*. The piece was first mentioned in a letter, dated 1860, to his friend Mily Balakirev, a Russian composer, pianist and conductor, in which Mussorgsky described it as 'a whole act on the Bare Mountain [and] a witches' sabbath'. After a brief hiatus, he revisited the work in 1866, sharing with Balakirev that he had started to outline the witches' characters. The composer later provided insight into the storyline as follows:

> The witches would gather on the mountain [on St John's Night], gossip, play tricks, and await their chief – Satan. On his arrival they formed a circle around the throne on which he sat and sang his praise. When Satan was worked up into sufficient passion by the witches, he gave orders for the sabbath…. All of which is ended by the ringing of a church bell and the appearance of dawn.

Balakirev didn't share the composer's enthusiasm for the work and refused to conduct it in his Russian Music Society concerts. However, as Mussorgsky's musical executor, Rimsky-Korsakov decided to rework the score for publication, stating 'I decided to compose from Mussorgsky's materials an instrumental piece, preserving within it all that was best … and adding as little of mine as possible.' It has since gone on to become one of Mussorgsky's most popular works.

The programme ends with the rhythmically intricate *Dances from Estancia* by Ginastera. The ballet, *Estancia*, was written in 1941 following a commission from the company American Ballet Caravan. The ballet tells the story of Argentinian cowboys, known as gauchos, through one act and five scenes set in the expansive Pampas grasslands. It was not performed until 1952, but four dances from the score were extracted in 1943 to form the *Estancia* suite. The first three movements derive from the ballet's second scene *La mañana* (Morning). *Los trabajadores agrícolas* depicts a day in the life of agricultural workers and features a lively rhythm. *Danza del trigo* (*Wheat Dance*) provides a lyrical interlude that contrasts with the energetic brass and timpani of the preceding movement, beginning with a delicate solo flute melody that is complemented by soaring, expressive violins. *Los peones de hacienda* (*The Cattlemen*) harks back to the first movement. The heated contest between the gauchos escalates in *Danza final, where* the music swells in volume becoming more complex before coming to a climactic finale.

Natalia Luis-Bassa

Natalia began her musical studies at the world famous El Sistema in Venezuela. She read music at the University Institute of Musical Studies and was the first person to obtain a degree in orchestral conducting in her native country. After some years Natalia completed her studies at the Royal College of Music in London, where she also held the RCM Junior Fellowship in Opera Conducting.

Natalia Luis-Bassa is a professor of conducting at the RCM and a part-time lecturer at Huddersfield University. She is also Principal Guest Conductor of the Oxford University Orchestra and Musical Director of the Jersey Symphony Orchestra. In the UK, she has worked with orchestras such as Scottish Chamber Orchestra, Paragon Ensemble and Southbank Sinfonia. As an advocate for music education for young people Natalia has established a long-standing association with the National Children's Orchestras of Great Britain and has built strong relationships with the Royal Conservatoire of Scotland, National Youth Orchestra of Scotland, National Youth Orchestra of Great Britain, London Symphony Orchestra, Benedetti Foundation, The Purcell School, Wells Cathedral School, Australian Youth Orchestra and Wellington College. She was invited to be the first woman to conduct the Royal Oman Symphony Orchestra and Jersey Symphony Orchestra and has been invited to work with orchestras around the world.

Pierre Catherine-Buffet

Pierre Catherine-Buffet is a multi-faceted composer, performer and arranger based in London. He began his studies in piano, composition and orchestration as well as cinema at the Conservatoire de Montpellier. He has embarked on multiple projects such as directing short and medium-length films, collaborating with local orchestras, winning the OST Challenge prize and the Dieppe Wind Quintet Composition Competition, and producing two studio albums with large ensembles. He is currently in his final year of his Composition for Screen master's at the RCM under the generous support of the Michael Champion Scholarship. Recent projects include a silent film composition for orchestral cine-concert; recordings at Abbey Road Studios; arranging and producing orchestral pop-rock songs with singer-songwriter Luke Hasler; and joining bands Overlord and Zoe & the Baby Trees as a keyboardist. Pierre's interest is to bring different influences together, from Ravel to Lalo Schifrin, and Mahler to The Doors. He observes no stylistic boundaries in his music.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (tutti strings)
Marie Lloyd (woodwind)
Christian Barraclough (brass)
David Hockings (percussion)

Violin I
Josh Jia
Nellie Whittam
Maria Noskova
Isabell Karlsson
Sasha Parker
Sophie Jobanputra
Gabriela Balcerek
Daryna Voliarchuk
Antigone Hourt
Yu-Wei Huang
Kana Aihara
Marelie Chomarat
Volodymyr Romanenko
Derin Sensoy
Anthony Knight

Violin II
Macie Wallis
Maria Panczyk
Ayana Jaycox
Pendo Masote
Niamh Adams
Sakura Yamakawa
Alice Younger
Regina Setiawan
Qinhan Li
Erlyn Alexander
Chuanyazi Li
Evelina Chorna
Goulwenna Vigneron

Viola
Scott Storey
Shay Dyer
Lizzie Rowland
Christy Hui
Manuel Camara
Jamie Jones
Theadora Griffiths
Ziyu Zhou
Vera Edgington
Karis Lee

Cello
Niccolo Citrani
Yuwei Chen
Nok Him Chan
Zhijing Wu
Yuxin Liang
Alexander Boyd-Bench
Pinxian He
Lilah Forde
Ben Matson
Fei Pu
Elton Teo

Double Bass
Levi Andreassen
Nathan Perry
Nathan Ng
Ines Araujo
Mafalda Ribeiro
Tizane Koh
Xueer Chen
Jia Xin Kuek

Flute
Lilja Hakonardottir
Sam Lewis
Alessandra Scalzone (pic)

Oboe
Ekaterina Chunikhina
Rhea Jo
Becky Pughe (cor)

Clarinet
Peteris Kalnins
Benjamin Wood
Nathan Quilter (bass)

Bassoon
Matthew Choy
Lucy Gowans
William Hartley (contra)

Saxophone
Kezia Lovick-Jones (alto)
Rosemary Ball (tenor)

Horn
Oscar Horan
Josh Pizzoferro
Yujie Zhao
Jacob Moorhouse
Alex Jones

Trumpet
Nina Noble
Ucheena Cohen-Shah
Alex Gray
Elias Simojoki
Jake Humphrey

Trombone
Max Pritchard
Buchen Zhao
Jonathan Lovatt (bass)

Tuba
Tom Stone

Timpani
Mariella Bromfield

Percussion
Matthew Kosciecha
Beste Gurkey
Sophie Stevenson
George Threadgold
Randy Tan
Sheng Rong Tan

Harp
Catherine Reid

Piano
Francisco Couto

Personnel correct at the time of going to print. Italics denote section principals.

2025 Rod Williams Memorial Concert

Peter Mills established the Mills Williams Award upon the death of his life-long partner, Rod Williams, in 1995, with the aim of supporting music and young musicians. To date, the award has endowed 29 Mills Williams Junior Fellows, and continues to fund an annual concert at the Royal College of Music. Sadly, Peter died in September 2006 after a long battle against cancer. Happily, the Mills Williams Foundation lives on, with the objective of supporting music and young musicians under the guidance of his chosen trustees.

Rod Williams and Peter Mills

Mills Williams Junior Fellows

1996/97 Paul Robinson, voice
1997/98 Alexander Taylor, piano
1998/99 Sarah Thurlow, clarinet
1999/00 Damian Thantrey, voice
2000/01 Alexandra Wood, violin
2001/02 Rachel Nicholls, voice
2002/03 Alba Ventura, piano
2003/04 Elizabeth Cooney, violin
2004/05 Ruth Palmer, violin
2005/06 Gabriella Swallow, cello
2006/07 Anna Cashell, violin
2007/08 Luis Parés, piano
2008/09 Erik Dippenaar, harpsichord
2009/10 Konstantin Lapshin, piano
2010/11 Jianing Kong, piano
2011/12 Frédérique Legrand, cello
2012/13 Yulia Deakin, piano
2013/14 Maksim Štšura, piano
2014/15 Soh-Yon Kim, violin
2015/16 Magdalena Loth-Hill, violin
2016/17 Andrew Yiangou, piano
2017/18 Jonathan Radford, saxophone
2018/19 Ana Teresa de Braga e Alves, viola
2019/20 Jobine Siekman, cello
2020/21 Tolga Atalay Ün, harpsichord
2021/22 Magdalenna Krstevska, clarinet
2022/23 Gabrielė Sutkutė, piano
2023/24 Sofía Medina, piano
2024/25 İlayda Deniz Oğuz, piano

Rod Williams (1939–1994)

Purely because he was the son of a serving Army Officer on a foreign posting, Rodney Peter Williams was born in Singapore in November 1939. It was unfortunate timing. Not long thereafter his mother and the two tiny boys made their escape to Australia, and Rod's father became a Japanese prisoner of war for four years. Eventually the family was reunited, and much of Rod's education took place at Steyning, where he showed athletic promise. He followed his father into the Royal Engineers and once again to the Far East, where he was engaged in map-making.

Deciding that army life was not for him, he bought himself out, but continued for a while along the photogrammetry road with Fairey Aviation. Then came a career change: he embarked on accountancy and joined Unilever.

Rod Williams and I met in 1964 and quickly found that we had much in common, particularly our tastes in music, both tending to favour ancient and baroque, and late 19th and 20th-century English music – Vaughan Williams, Butterworth and Britten being particularly well-represented in our record collections.

In 1975, Rod was diagnosed with a cancer of the lymph glands, and there commenced a lengthy chemotherapy battle which he won and achieved full remission. This had the remarkable effect of making him more ambitious. He was a gentleman of courage and great good humour. In 1980, inspired by watching the London Marathon on TV, he became first a jogger, then a runner and, astoundingly, a marathon runner in London in April of 1986, and again in New York in the same year. He ran his last marathon the following year. As time relentlessly removed family ties, Rod and I decided to make reciprocal wills dedicated to the encouragement of musical excellence. This was all too timely, as in 1992 there were signs that all was not well, and Rod died in January 1994. About a year later I approached the Royal College of Music, and thus the Mills Williams Junior Fellowship was established.

Peter Mills,1996

The Royal College of Music is extremely grateful to the Mills Williams Foundation for its continued support.

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SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE – BRAHMS 4
Thursday 27 February 2025, 6pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist violin
Håkan Björkman trombone
Richard Hosford clarinet
RCM Chamber Orchestra

Brahms Symphony no 4 in E minor op 98

The RCM is pleased to welcome back members of the Chamber Orchestra of Europe (COE), for an exciting residency and performance alongside RCM musicians.

Skilfully directed from the violin by former guest leader Mats Zetterqvist, the orchestra performs Brahms' final symphony. Known for its distinctive lilting main theme, this expressive work culminates in a glorious chaconne-finale.
This performance will be live streamed at www.rcm.ac.uk/live

Tickets: £8, £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 21 February, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Cello Suite no 5 in C minor BWV 1011 *i* *Prelude*	9'
Catherine Cotter cello		
Jessie Montgomery (b 1981)	Duo for Violin and Cello *i* *Meandering* *ii* *Dirge* *iii* *Presto*	11'
Mira Steenbrugge violin **Ezra Escobar** cello		
Janáček (1854–1928)	String Quartet no 1 'The Kreutzer Sonata' *i* *Adagio – Con moto* *ii* *Con moto* *iii* *Con moto – Vivo – Andante* *iv* *Con moto – Adagio – Più mosso*	20'
Mirari Quartet **Vivek Dinesh** violin **Isabell Karlsson** violin **Kassia Ren** viola **Andrew O'Reilly** cello		

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 21 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Gershwin (1898–1937)	Three Preludes *i* *Allegro ben ritmato e deciso* *ii* *Andante con moto* *iii* *Agitato*	10'

Specular Reed Quintet
Lizzy Russell oboe
Paynor Tsate saxophone
Christian Hoddinott clarinet
Hannah Shimwell bass clarinet
William Hartley bassoon

Liszt (1811–1886)	Ballade no 2 in B minor S 171	14'

Yixiang Chen piano

Debussy (1862–1918)	Piano Trio in G major *i* *Andantino con moto allegro* *ii* *Scherzo - Intermezzo* *iii* *Andante espressivo* *iv* *Finale: appassionato*	22'

Waiying Law violin
Him Chan cello
Siyu Chen piano

Upcoming Events

RCM CHAMBER MUSIC: NAFA BMUS SHOWCASE
Wednesday 26 February, 6pm
The Carne Room

Undergraduate exchange students from the Nanyang Academy of Fine Arts present a range of chamber works.

Repertoire to include:
Mendelssohn Meine Seele dürstet nach Gott
Poulenc Violin Sonata, FP 119
Lang Traumbild op 28 no 1
Mussorgsky Pictures at an Exhibition

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

STAY UP TO DATE

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RCM BAROQUE ORCHESTRA: LA BIZARRE
Friday 21 February 2025, 7.30pm | St John the Evangelist Church, Iffley Rd, Oxford OX4 1EH

Ashley Solomon director
RCM Baroque Orchestra
RCM Chamber Choir

Telemann	Suite in G major TWV 55:G2 'La bizarre'		20′
(1681–1767)	*i*	*Ouverture*	
	ii	*Courante*	
	iii	*Gavotte en rondeau*	
	iv	*Branle*	
	v	*Sarabande*	
	vi	*Fantaisie*	
	vii	*Menuets I et II*	
	viii	*Rossignol*	
JC Bach	Magnificat in C major W E22		11′
(1735–1782)	*i*	*Magnificat anima mea (chorus with solo)*	
	ii	*Et misericordia eius (chorus)*	
	iii	*Fecit potentiam (chorus with soli)*	
	iv	*Gloria Patri (chorus)*	
	v	*Et in saecula saeculorum (chorus)*	
JS Bach	Brandenburg Concerto no 3 in G major BWV 1048		9′
(1685–1750)	*i*	*[no tempo indication]*	
	ii	*Adagio*	
	iii	*Allegro*	

INTERVAL

JS Bach	Tönet, ihr Pauken! Cantata BWV 214		25′
	i	*Tönet, ihr Pauken! Erschallet, Trompeten! (chorus)*	
	ii	*Heut ist der Tag (recitative tenor)*	
	iii	*Blast die wohlgegriffnen Flöten (aria soprano)*	
	iv	*Mein knallendes Metall (recitative soprano)*	
	v	*Fromme Musen! meine Glieder! (aria alto)*	
	vi	*Unsre Königin im Lande (recitative alto)*	
	vii	*Kron und Preis gekrönter Damen (aria bass)*	
	viii	*So dringe in das weite Erdenrund (recitative bass)*	
	ix	*Blühet, ihr Linden in Sachsen, wie Zedern (chorus)*	

Hear Baroque splendour at its best with works by the most illustrious composers of the age.

Opening with a touch of humour in Telemann's high-spirited overture-suite, the programme also highlights the sublime voices of the RCM Chamber Choir who complement with works by father and son in JC Bach's quasi-operatic Magnificat and JS Bach's secular cantata 'Sound, all ye drums now! Resound, all ye trumpets!'.

Meanwhile, the orchestra will deliver one of the Baroque era's most iconic orchestral works, bringing to life Bach's Brandenburg Concerto with its stunning array of solo instruments.

RCM Baroque Orchestra

Violin I
*Giovanni Melchiori**
Alma Balazs*
Yichun Mao
Amy-Jo Gilbert
Gabin Montet

Violin II
*Francine Maas**
Sara Matovi
Matthew Millkey
Karen Matoba
Emma Demetriades

Viola
*Jaume Pueyo**
Jimena Briones*
Florence Cope*

Cello
*Xavier Lowe**
*Theo Tinkler**
Aurelien Pinchon*
Carlos Villa Contreras

Bass
Sam Lee*

Recorder
Larli Davies
Anna Walker

Flute
Samuel Finch
Leonor Luz

Oboe
Kate Bingham (d'amore)
Joel Dixon

Bassoon
Liam Slabbert
Janice Chui

Horn
Derry Sowinski
Amelia Lawson

Trumpet
Libby Foxley
Stone Tung
Olivia Wild

Harpsichord
Andrew Cowie
Apolline Khou*

Organ
Ceci Keiffer

Timpani
Stanley Talman

*Brandenburg Concerto

RCM Chamber Choir

Soprano
Erica Paterson**
Josephine Shaw**
Emily Wishart
Emily McCarthy

Alto/Countertenor
Will Prior**
Ryan Blankenburg**
Francis Bamford**
Esmee Loughlin-Dickenson**

Tenor
Benedict Munden**
Tim Burton**
Henry Godwin
Adam Clayton
Matthew Pinto

Bass
Gyaan Bhuyan**
Jannik Horlitz**
Francisco Ribiero

**soloist

Personnel correct at the time of going to print.

Italics denote section principals.

Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 22 February 2025, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Wind Quintet (Sabrina Pullen *tutor*)
Jennifer Chen *flute* Jamie Dickinson *oboe* Saskia Carter *clarinet*
Joey Walker *horn* Rebekah Tate *bassoon*
Rhian Smauel Primavera ii Opening Buds 6'

3.15 Brass Quintet (Sabrina Pullen *tutor*)
Daisy Bocker-Ingram & Elara Jacobs *trumpet* Arthur Kay *horn*
Abigail Moore *trombone* Benny Napier *tuba*
Elmer Bernstein arr. John Hammonds The Great Escape March 2'
C-M Schonberg arr. John Hammonds Do You Hear the People Sing 2.5'
Courage/Golsmith arr. John Hammonds Themes from Star Trek 2.5'

3.30 Indiana Leech *flute* (pupil of Nicolas Bricht)
Chopin Variations on a theme by Rossini 6'

3.39 Claudia Membery *piano* (pupil of Claudia Schurr)
Richard Rodgers arr. Stephen Hough My Favourite Things 3'

3.45 Florence Knibbs *flute* (pupil of Nicolas Bricht)
Mozart Rondo in D K184 7'

4.00 String Quartet (Julia WIlson *tutor*)
Rory Zweimueller & Emma Seymour *violin*
Imogen Bloom *viola* Kitty Ajaz *cello*
Dvorak String Quartet op96 The American in F major 6'
iv Finale: Vivace ma non troppo

4.15 Anaiyah Kashim *cello* (pupil of Susan Lowe)
Rachmaninov Cello Sonata in G minor op19 *iii Andante* 6.5'
Schumann Phantasiestucke op73 *iii Rasch und mit Feuer* 4'

4.30

4.45 Ellie Zhu *violin & piano* (pupil of Viktoria Grigoreva & Katya Lebedeva)
Wieniawski Violin Concert no2 op22 *i Allegro Moderato* 6.5'
Haydn Piano Sonata in D major HobXVI:37 *i Allegro con brio* 3.5'
Chopin Three Ecossaises op72 3.5'

5.00 Elara Jacobs *trumpet* (pupil of Phillip Bainbridge)
Aratunian Trumpet Concerto in Ab Major *(with cuts)* 7'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

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RCM BAROQUE ORCHESTRA: LA BIZARRE

Sunday 23 February 2025, 3pm
Amaryllis Fleming Concert Hall
Ashley Solomon director
RCM Baroque Orchestra
RCM Chamber Choir

RCM BAROQUE ORCHESTRA: LA BIZARRE
Sunday 23 February 2025, 3pm | Amaryllis Fleming Concert Hall

Ashley Solomon director
RCM Baroque Orchestra
RCM Chamber Choir

Telemann (1681–1767)	Suite in G major TWV 55:G2 'La bizarre'	20′
	i Ouverture	
	ii Courante	
	iii Gavotte en rondeau	
	iv Branle	
	v Sarabande	
	vi Fantaisie	
	vii Menuets I et II	
	viii Rossignol	
JC Bach (1735–1782)	Magnificat in C major W E22	11′
	i Magnificat anima mea (chorus with solo)	
	ii Et misericordia eius (chorus)	
	iii Fecit potentiam (chorus with soli)	
	iv Gloria Patri (chorus)	
	v Et in saecula saeculorum (chorus)	
JS Bach (1685–1750)	Brandenburg Concerto no 3 in G major BWV 1048	9′
	i [no tempo indication]	
	ii Adagio	
	iii Allegro	

INTERVAL

JS Bach	Tönet, ihr Pauken! Cantata BWV 214	25′
	i Tönet, ihr Pauken! Erschallet, Trompeten! (chorus)	
	ii Heut ist der Tag (recitative tenor)	
	iii Blast die wohlgegriffnen Flöten (aria soprano)	
	iv Mein knallendes Metall (recitative soprano)	
	v Fromme Musen! meine Glieder! (aria alto)	
	vi Unsre Königin im Lande (recitative alto)	
	vii Kron und Preis gekrönter Damen (aria bass)	
	viii So dringe in das weite Erdenrund (recitative bass)	
	ix Blühet, ihr Linden in Sachsen, wie Zedern (chorus)	

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Hear Baroque splendour at its best with works by the most illustrious composers of the age, all linked by their associations, influence and family ties.

JS Bach is regarded as one o the greatest Baroque composers today, but at the beginning of the 18th century, it was Telemann who stood out amongst his contemporaries. He was a multi-instrumentalist and prolific composer incorporating French, Italian and Polish styles. Astute in his business dealings, Telemann was one of the first composers to pursue publishing rights for his works, setting a precedent in recognising music as the intellectual property of the composer. Furthermore, he had a profound influence on the musical development of Bach's children. Telemann created a rich selection of overture-suites, works which incorporate a number of dances preceded by an overture. The unusual titles he used cleverly alluded to a range of characters, human behaviours and events of the day. *La bizarre*, refers to the rhythmic style of the opening *Ouverture*.

The orchestra also delivers one of the Baroque era's most iconic instrumental works, bringing to life JS Bach's third Brandenburg Concerto. The collection, composed over from 1711 to 1720, utilises the *concerto grosso* style whereby a group of soloists play with a small orchestra. It is thought that they were intended to show off the instrumental strength of the Cöthen Court Orchestra, giving each musician a chance to demonstrate their virtuosity. Brandenburg Concerto no 3 is scored for nine string instruments divided into three groups – three violins, three violas and three cellos – with basso continuo. In 1721, Bach sent the set of six concertos to the Margrave Christian Ludwig of Brandenburg, the younger brother of King Frederick I of Prussia. He accompanied the music with a note thanking him for his interest in 'the small talent that Heaven has granted me for music'.

The sublime voices of the RCM Chamber Choir complement the programme with works by father and son in JC Bach's quasi-operatic *Magnificat* and JS Bach's secular cantata *Sound, all ye drums now! Resound, all ye trumpets!*. Prior to establishing himself as a successful composer of opera and instrumental music in London, Johann Sebastian's youngest son, Johann Christian began to distance himself from his family's Lutheran musical heritage. In 1754, he moved to Italy where he was appointed organist at Milan Cathedral and converted to Catholicism. During his time there, he primarily composed Latin church music, including several vespers and larger works such as the *Magnificat*. This distinct work is enhanced by the striking contribution of oboes and horns.

To conclude hear choir and orchestra perform JS Bach's secular cantata composed in 1733 for the birthday of Maria Josepha, Queen of Poland and Electress of Saxony. Bach led the first performance with the Collegium Musicum at the Zimmermannsches Caffeehaus. The surviving score offers further insight into the event with the inscription: 'Dramma per Musica that was performed in greatest humility at the all-highest birthday celebration of Her Most Serene Highness and Mightiest Queen in Poland and Electress of Saxony by the Collegium Musicum by Johann Sebastian Bach. Leipzig, December 8, 1733'. One year later, four of the nine movements became part of his famous *Christmas Oratorio* BWV 248.

Magnificat in C major W E22

Chorus with solo

Magnificat anima mea Dominum;
et exsultavit spiritus meus in Deo salutari meo,
quia respexit humilitatem ancillae suae;
Ecce enim ex hoc beatam me dicent omnes generationes.
quia fecit mihi magna, qui potens est, et sanctum nomen eius,

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me and holy is his Name.

Chorus

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is on them that fear him throughout all generations.

Chorus with soli

Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui;
deposuit potentes de sede, et exaltavit humiles;
esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

He hath showed strength with his arm. He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel.
As he promised to our forefathers,
Abraham and his seed for ever.

Chorus

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper.

Glory be to the Father, and to the Son: and to the Holy Ghost.

Chorus

Et in Saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be: world without end. Amen.

Tönet, ihr Pauken! Cantata BWV 214

Chorus

Tönet, ihr Pauken! Erschallet, Trompeten!
Klingende Saiten, erfüllet die Luft!
Singet itzt Lieder, ihr muntren Poeten,
Königin lebe! wird fröhlich geruft.
Königin lebe! dies wünschet der Sachse,
Königin lebe und blühe und wachse!

Sound, you drums! Ring out, you trumpets!
Resonant strings, fill the air!
Sing your songs now, you lively poets,
Long live the queen! this is our joyful shout.
Long live the queen! This is the wish of Saxony,
Long live the queen and may she flourish and prosper!

Recitative tenor

Heut ist der Tag,
Wo jeder sich erfreuen mag.
Dies ist der frohe Glanz
Der Königin Geburtsfests-Stunden,
Die Polen, Sachsen und uns ganz
In größter Lust und Glück erfunden.
Mein Ölbaum
Kriegt so Saft als fetten Raum.
Er zeigt noch keine falbe Blätter;
Mich schreckt kein Sturm, Blitz, trübe Wolken, düstres Wetter.

Today is the day
when everyone may rejoice.
This is the joyful splendour
of the time of the queen's birthday,
which means for Poles, Saxons and all of us
the greatest happiness and delight.
My olive tree
has both sap and luxuriant growth,
it shows yet no yellow leaves,
I am scared by no storm, lightning, dismal clouds, gloomy weather.

Aria soprano

Blast die wohlgegriffnen Flöten,
Dass Feind, Lilien, Mond erröten,
Schallt mit jauchzendem Gesang!
Tönt mit eurem Waffenklang!
Dieses Fest erfordert Freuden,
Die so Geist als Sinnen weiden.

Blow the firmly held flutes,
so that the enemy, lilies and the moon may blush,
ring out with jubilant song!
Let the clash of your weapons sound!
This festival demands joy
that feeds both spirit and mind.

Recitative soprano

Mein knallendes Metall
Der in der Luft erbebenden Kartaunen,
Der frohe Schall;
Das angenehme Schauen;
Die Lust, die Sachsen itzt empfindt,
Rührt vieler Menschen Sinnen.
Mein schimmerndes Gewehr
Nebst meiner Söhne gleichen Schritten
Und ihre heldenmäßge Sitten
Vermehren immer mehr und mehr
Des heutgen Tages süße Freude.

My crash of metal
as the heavy canon make the air shudder,
the joyful noise;
the pleasant sight;
the delight that Saxons now feel,
move the minds of many people.
My glimmering weapons
with my sons' measured march
and their heroic ways
increase ever more and more
the sweet joy of today.

Aria alto

Fromme Musen! meine Glieder!
Singt nicht längst bekannte Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften nieder
Und erfreut euch dreimal wieder!

Devoted Muses! My companions!
Do not sing songs that have been long known!
Let this day be your delight!
Fill your hearts with joy!
Throw down both quill and writings
and rejoice with triple joy!

Recitative alto

Unsre Königin im Lande,
Die der Himmel zu uns sandte,
Ist der Musen Trost und Schutz.

Our country's queen,
whom heaven sent to us,
is the Muses' comfort and protection.

Meine Pierinnen wissen,
Die in Ehrfurcht ihren Saum noch küssen,
Vor ihr stetes Wohlergehn
Dank und Pflicht und Ton stets zu erhöhn.
Ja, sie wünschen, dass ihr Leben
Möge lange Lust uns geben.

This is known by my Pierides
who in reverence kiss her hem,
for her constant prosperity
constantly to increase their gratitude and duty and song.
Indeed they wish that her life
may long give us delight.

Aria bass

Kron und Preis gekrönter Damen,
Königin! mit deinem Namen
Füll ich diesen Kreis der Welt.
Was der Tugend stets gefällt
Und was nur Heldinnen haben,
Sein dir angeborne Gaben.

Crown and praise of crowned ladies,
Queen! with your name
I shall fill the whole world.
What is always pleasing to virtue
and what only heroines have
are your gifts from birth.

Recitative bass

So dringe in das weite Erdenrund
Mein von der Königin erfüllter Mund!
Ihr Ruhm soll bis zum Axen
Des schön gestirnten Himmels wachsen,
Die Königin der Sachsen und der Polen
Sei stets des Himmels Schutz empfohlen.
So stärkt durch sie der Pol
So vieler Untertanen längst erwünschtes Wohl.
So soll die Königin noch lange bei uns hier verweilen
Und spät, ach! spät zum Sternen eilen.

Then throughout the wide circle of the earth
may my voice, which is filled with the queen, penetrate.
Her fame should grow right up to the axle
of heaven with its beautiful stars,
may the queen of the Saxons and Poles
be entrusted to heaven's constant protection.
Then through her heaven's pole strengthens
the prosperity desired for a long time by so many of her subjects.
Thus may the queen for a long time tarry here among us and late, ah! late hasten to the stars.

Chorus

Blühet, ihr Linden in Sachsen, wie Zedern!
Schallet mit Waffen und Wagen und Rädern!
Singet, ihr Musen, mit völligem Klang!
Fröhliche Stunden, ihr freudigen Zeiten!
Gönnt uns noch öfters die güldenen Freuden:
Königin, lebe, ja lebe noch lang!

Blossom, you linden trees in Saxony, like cedars!
Resound with weapons, wagons and wheels!
Sing, you Muses, with full sound!
Happy hours, you joyful times!
Grant us more often in the future these golden joys:
Queen, may you live, yes may you live long!

Ashley Solomon

Ashley Solomon enjoys a successful career as a soloist, chamber musician and guest director in the UK, across Europe as well as the Americas, Far East and Australia. He is the director of Florilegium, the baroque ensemble he co-founded in 1991 and has made close to 40 recordings with them, many of which have garnered international awards.

In recent years Ashley has been involved in a unique recording project using a private collection of 17th and 18th century flutes. To date he has released three volumes in the Spohr Collection series involving 25 rare and original one-keyed baroque flutes made of ivory, boxwood, ebony and porcelain. This project has given new insight into the sound world of European flute makers in the baroque period.

Since 2003 he has been training vocalists and instrumentalists in Bolivia, working on the remarkable collection of music held in archives by the Moxos and Chiquitos Indians. He formed Arakaendar Bolivia Choir in 2005 and Arakaendar Baroque Orchestra in 2007 and has directed them in concerts at major international festivals. In 2008 he was one of the first Europeans to receive the prestigious Bolivian Hans Roth Prize given in recognition of the enormous assistance he has given to the Bolivian musicians, their presence on the international stage and the promotion and preservation of this music.

Combining a successful career across both theory and practice, Ashley is also Head of Historical Performance at London's Royal College of Music, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair and in July 2017 he was elected a Fellow of the Royal Academy of Music and in 2019 he became a Fellow of the Royal College of Music. Since 2014 he has been working closely with the Royal Collection Trust to curate musical performances in its Royal venues.

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. The orchestra has also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 it provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. As well as regular performances in numerous UK festivals, the RCM Baroque Orchestra regularly appears at baroque festivals in Europe including recent performances in Germany, Austria, Italy and France and further afield in Australia and North America. In April 2022 the orchestra participated in the baroque festival Misiones de Chiquitos in the Amazonian rainforests in Bolivia.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Queen Elizabeth II and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included JS Bach's *Ascension Oratorio* and songs by Lili Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

RCM Baroque Orchestra

Violin I
*Giovanni Melchiori**
Alma Balazs*
Yichun Mao
Amy-Jo Gilbert
Gabin Montet

Violin II
*Francine Maas**
Sara Matovi
Matthew Millkey
Karen Matoba
Emma Demetriades

Viola
*Jaume Pueyo**
Jimena Briones*
Florence Cope*

Cello
*Xavier Lowe**
*Theo Tinkler**
Aurelien Pinchon*
Carlos Villa Contreras

Bass
Sam Lee*

Recorder
Larli Davies
Anna Walker

Flute
Samuel Finch
Leonor Luz

Oboe
Kate Bingham (d'amore)
Joel Dixon

Bassoon
Liam Slabbert
Janice Chui

Horn
Derry Sowinski
Amelia Lawson

Trumpet
Libby Foxley
Stone Tung
Olivia Wild

Harpsichord
Andrew Cowie
Apolline Khou*

Organ
Ceci Keiffer

Timpani
Stanley Talman

*Brandenburg Concerto

RCM Chamber Choir

Soprano
Erica Paterson**
Josephine Shaw**
Emily Wishart
Emily McCarthy

Alto/Countertenor
Will Prior**
Ryan Blankenburg**
Francis Bamford**
Esmee Loughlin-Dickenson**

Tenor
Benedict Munden**
Tim Burton**
Adam Clayton
Matthew Pinto

Bass
Gyaan Bhuyan**
Jannik Horlitz**
Henry Godwin
Francisco Ribiero

**soloist

Personnel correct at the time of going to print.

Italics denote section principals.

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Programme details correct at time of going to print.

SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE – BRAHMS 4
Thursday 27 February 2025, 6pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist violin
Håkan Björkman trombone
Richard Hosford clarinet
RCM Chamber Orchestra

Brahms Symphony no 4 in E minor op 98

The RCM is pleased to welcome back members of the Chamber Orchestra of Europe (COE), for an exciting residency and performance alongside RCM musicians.

Skilfully directed from the violin by former guest leader Mats Zetterqvist, the orchestra performs Brahms' final symphony. Known for its distinctive lilting main theme, this expressive work culminates in a glorious chaconne-finale.
This performance will be live streamed at www.rcm.ac.uk/live

Tickets: £8, £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

POSTGRADUATE NAFA SHOWCASE

Tuesday 25 February, 1.05pm

Performance Studio

JS Bach (1685–1750)	Cello Suite no 5 in C minor BWV 1011	24'
	i *Prelude*	
	ii *Allemande*	
	iii *Courante*	
	iv *Sarabande*	
	v *Gavotte I & II*	
	vi *Gigue*	

Tin Lai viola

Medtner (1880–1951)	Sonata Reminiscenza op 38 no 1	16'

Nicole Ng piano

Upcoming Events

RCM CHAMBER MUSIC: NAFA BMUS SHOWCASE
Wednesday 26 February, 6pm
The Carne Room

Undergraduate exchange students from the Nanyang Academy of Fine Arts present a range of chamber works.

Repertoire to include:
Mendelssohn Meine Seele dürstet nach Gott
Poulenc Violin Sonata, FP 119
Lang Traumbild op 28 no 1
Mussorgsky Pictures at an Exhibition

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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ROYAL
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OF MUSIC
London

CHAMBER MUSIC MASTERCLASS: MATS ZETTERQVIST

Tuesday 25 February, 6pm
Recital Hall

Chamber
Orchestra
of Europe

CHAMBER MUSIC MASTERCLASS: MATS ZETTERQVIST

Tuesday 25 February, 6pm, Recital Hall

Supported by the Rolando Fund for Visiting Professors at the RCM
Belle Shenkman International Masterclass

Shostakovich (1906–1975) — Piano trio no 1 in C minor op 8 'Poeme'

Aida Trio
Esther Zaglia violin
Clelia Le Bret cello
Sofia Medina piano

Brahms (1833–1897) — Piano trio no 1 in B major op 8

i *Allegro con moto*
ii *Scherzo: Allegro molto*
iii *Adagio non troppo*
iv *Finale: Allegro molto agitate*

Clara Wernig violin
Ben Matson cello
Mischa Carr piano

Beethoven (1770–1827) — String Quartet no 7 in F major, op 59, no 1

iii *Adagio molto e mesto - attaca*

Kayu Quartet
Mira Marton violin
Natasha Sutanto violin
Aisha Goodman viola
Rasmus Andersen cello

The Royal College of Music welcomes back celebrated musicians from the Chamber Orchestra of Europe for a week-long residency. As part of our series of events featuring members of the Chamber Orchestra of Europe, tonight's masterclass sees chamber groups from the RCM work closely with Swedish violinist Mats Zetterqvist.

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the orchestra for projects in Tanglewood and New York's Lincoln Center, in performance of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been involved in chamber music concerts and education and outreach projects. Mats graduated with a soloists diploma at the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include works by JS Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. Mats was a member of Trio Mats alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC RUSH HOUR:
NANYANG ACADEMY OF FINE ARTS UNDERGRADUATE SHOWCASE

Wednesday 26 February, 6pm

The Carne Room

The musicians playing this evening are students who are studying on the RCM Bachelor programmes at the Nanyang Academy of Fine Arts in Singapore. This concert marks the end of their time here at the RCM where they have been studying intensively for 7 weeks on international placement.

Cui Xuanang (b 1998)	Hazy Drizzle	3'

Sakura Yamakawa violin **Cui Xuanang** piano

Lang (1815–1880)	Traumbild op 28 no 1	3'

Mindy Lau voice **Elton Teo** cello **Elisabet Kezia Tandra** piano

Dvořák (1841–1904)	String Quintet no 2 in G major op 77 *i* *Allegro con fuoco*	10'

Regina Setiawan violin **Sakura Yamakawa** violin **Tin Lai** viola **Elton Teo** cello **Jia Kuek** double bass

Mendelssohn (1809–1847)	Meine Seele dürstet nach Gott	3'

Jazzica Lee voice **Zi Ying Fong** piano

Poulenc (1899–1963)	Violin Sonata FP 119 *i* *Allegro con fuoco*	7'

Erlyn Alexander violin **Dina Duisen** piano

Mussorgsky (1839–1881)	Pictures at an Exhibition *Promenade* *Limoges (la grande nouvelle)* *Catacombae (sepulcrum romanum)*	15'

Elisabet Kezia Tandra piano

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire.*

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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London

SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE
BRAHMS 4

Thursday 27 February 2025, 6pm
Amaryllis Fleming Concert Hall
Mats Zetterqvist director
Richard Hosford clarinet
Håkan Björkman trombone
RCM Chamber Orchestra

Chamber
Orchestra
of Europe

SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE BRAHMS 4
Thursday 27 February 2025, 6pm | Amaryllis Fleming Concert Hall

We would like to thank Jerwood Foundation for their generous support of this event through the Jerwood Visiting Artist Fund

Mats Zetterqvist director
Richard Hosford clarinet
Håkan Björkman trombone
RCM Chamber Orchestra

Brahms	Symphony no 4 in E minor op 98		39′
(1833–1897)	*i*	*Allegro non troppo*	
	ii	*Andante moderato*	
	iii	*Allegro giocoso*	
	iv	*Allegro energico e passionate*	

RCM orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis, Rafael Payare, Joana Carneiro and Martyn Brabbins. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The RCM is pleased to welcome back members of the Chamber Orchestra of Europe (COE), for an exciting residency and performance alongside RCM musicians. The residency includes masterclasses, rehearsals and this evening's performance. Some of our most talented musicians also had the opportunity to audition for the COE's 'On Tour Education Programme'. Successful RCM musicians will be invited to join a four to five day tour to experience life on the road with the orchestra, receive lessons from the COE principals, take part in chamber music sessions with COE musicians, observe rehearsals and attend concerts.

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

Skilfully directed from the violin by former guest leader of the COE Mats Zetterqvist, the RCM Chamber Orchestra performs Brahms' final symphony.

In the 19th century, debate emerged among composers, critics, and audiences regarding the direction of music following Beethoven's profound impact. While his contemporary Wagner was known for innovative contributions to dramatic forms such as opera and programme music, Brahms was regarded as more conservative, upholding the legacy of Beethoven. However, in his Fourth Symphony, Brahms reveals a skilful balance, drawing inspiration from the past, whilst also looking to the future.

He composed the work during 1884 and 1885 while at his summer retreat in Mürzzuschlag, near Vienna. Writing to Hans von Bülow, the conductor of the Meiningen Orchestra, he conveyed his hope that the orchestra would take on the new symphony. However, he also voiced concerns about its reception, stating, 'I'm really afraid it [the Fourth Symphony] tastes like the climate here. The cherries don't ripen in these parts; you wouldn't eat them!' Despite his reservations, Brahms had no need to be anxious as von Bülow enthusiastically embraced the symphony, describing it as 'gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last.' Brahms conducted the Meiningen Court Orchestra for its premiere in 1885. The work received a rapturous reception and continues to be his most beloved and popular symphony.

Characteristic of this monumental work is the first movement's lilting theme, a simple rising and falling interval on four notes which is elaborated and developed. Brahms introduces the second movement with the horns followed by a beautiful strings section. His use of the medieval Phrygian mode offers a haunting feel. Echoes of Beethoven can be heard in the *Allegro giocoso* scherzo with its energy and bold tonal sections. Here he adds piccolo and triangle for extra impact. Drawing inspiration from the Baroque era, Brahms wrote a *passacaglia* on a theme borrowed from JS Bach's cantata *For Thee, O Lord, I long*, BWV 150 for his final movement. Containing 32 variations and a coda, this powerful music is considered dark and complex. Notably, it stands out as the only one of Brahms' symphonies to conclude in a minor key, a departure from the convention of the period.

Chamber Orchestra of Europe

The Chamber Orchestra of Europe (COE) was founded in 1981 by a group of young musicians who became acquainted as part of the European Community Youth Orchestra (now EUYO). There are now about 60 members of the COE, who pursue parallel careers as principals or section leaders of nationally-based orchestras, as eminent chamber musicians, and as tutors of music.

From the start, the COE's identity was shaped by its partnerships with leading conductors and soloists. It was Claudio Abbado above all who served as an important mentor in the early years. He led the COE in staged works such as Rossini's *Il viaggio a Reims* and Mozart's *Le nozze di Figaro* and conducted numerous concerts featuring works by Schubert and Brahms in particular. Nikolaus Harnoncourt had a major influence on the development of the COE through his performances and recordings of all of the Beethoven symphonies, as well as through opera productions at the Salzburg, Vienna, and Styriarte festivals.

Currently the Orchestra works closely with Yannick Nézet-Séguin, Sir Simon Rattle, Sir András Schiff and Robin Ticciati who are Honorary Members (following in the footsteps of the late Bernard Haitink and Nikolaus Harnoncourt), and also Sir Antonio Pappano.

The COE has strong links with many of the major festivals and concert halls in Europe. The orchestra has been Residenzorchester Schloss Esterházy in Eisenstadt since 2022. In partnership with the Kronberg Academy, the COE also became the first Orchestra-in-residence at the Casals Forum in Kronberg in 2022.

The COE's recordings have won numerous prizes, including two Grammys and three Gramophone Record of the Year awards. The most recent releases include Clara Wieck-Schumann and Robert Schumann's piano concertos with Beatrice Rana and Yannick Nézet -Séguin. In July 2024, Deutsche Grammophon released the CD of the COE's Brahms symphonies.

In 2009, the COE Academy was created in order to give exceptional students the chance to study with its principal players and, importantly, to give the students the opportunity to travel 'on tour' with the orchestra.

The COE is a private orchestra which receives invaluable financial support from particularly the Gatsby Charitable Foundation and a further number of Friends including Dasha Shenkman, Sir Siegmund Warburg's Voluntary Settlement, the Rupert Hughes Will Trust, the Underwood Trust, the 35th Anniversary Friends and American Friends.

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017. He joined the COE as guest leader in 1994. In 2009 and 2010, he led the orchestra for projects at Tanglewood and New York's Lincoln Center. Since he joined the COE, Mats has been involved in chamber music concerts and education and outreach projects. Mats graduated with a soloists diploma at Stockholm's Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include works by JS Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. Mats was a member of Trio Mats alongside pianist Mats Widlund and cellist Mats Rondin. He is a professor of chamber music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music.

Richard Hosford

Richard Hosford is principal clarinet of the BBC Symphony Orchestra. As a member of the COE for more than 20 years, Richard performed the Mozart, Weber and Nielsen concertos as soloist with conductors including Claudio Abbado, Sir Colin Davis, Michael Tilson Thomas, Sir Roger Norrington, Gerard Korsten and Paavo Berglund. He has recorded the Mozart and Copland concertos with the COE and Alexander Schneider on ASV. For several years he was principal clarinet with the London Philharmonic. He gave the first broadcast of Robin Holloways' Clarinet Concerto with the BBC Symphony Orchestra and performed Harrison Birtwistle's *Melencolia*, the Finzi and Copland concertos with them as soloist. Richard is a committed chamber musician and has recorded all the major repertoire for wind ensemble with the Wind Soloists of the COE. He is a leading member of the Gaudier Ensemble. In 1998 he became a member of the Nash Ensemble with whom he tours and broadcasts regularly. Richard has taught at the RCM for 25 years and regularly gives masterclasses at leading conservatoires.

Håkan Björkman

Håkan Björkman started playing with the COE in 1998 as principal trombone. Håkan has also been principal trombonist of the Swedish Radio Symphony Orchestra since 2010 and held the same position in the Stockholm Symphonic Wind Band and in the Royal Swedish Opera. Håkan studied at Stockholm's Royal Academy of Music with Sven-Erik Eriksson. Through scholarships he also studied in the USA with Joe Alessi, Per Brevig and Mark Lawrence. As a soloist, Håkan has performed in Europe, USA and Colombia with orchestras including the Royal Stockholm Philharmonic, The Swedish Radio Symphony Orchestra, Nordic Chamber Orchestra and Stockholm Symphonic Wind Orchestra. Håkan has won many competitions and regularly takes part in festivals. Håkan teaches at MDU Music Academy in Västerås and is assistant professor at the Royal College of Music in Stockholm. Håkan has released the albums *Mandrake in the corner* (2008) and *Selections* (2014). A number of composers have written for him including Sven-David Sandström. Håkan is a Yamaha performing artist.

Violin I
*Mats Zetterqvist**
Natasha Sutanto
Kynan Walker
Enya Barber
Karen Matoba
Joe MacDonald
Aries Chow
Annika Bowers
Mira Steenbrugge
Nicholas Cerny
Ray Sun

Violin II
Michelle Kolesnikov
Huiduo Xu
Leslie Wilburn
Sally Aiko Dando
Amber Correa
Sofia Muniz Mejuto
Jessie To
Teodoras Kasteckas

Viola
Aisha Goodman
Jamie Howe
Zephyr Wills
Mitzi Marley Clarke
Katharine Wing
Yue Wang

Cello
Philip Heide
Angie Okano
Clelia Le Bret
Fabiola Sebastian Guijarro
Carys Underwood
Aoqing Yang
Vincent Chen

Double Bass
Daniil Margulis
Aiyana Rennie
Jia Xin Kuek
Ines Araujo

Flute
Maria Filippova
Viviane Ghiglino

Oboe
Kara Battley
Alexander Franklin

Clarinet
*Richard Hosford**
Ricky Ng

Bassoon
Jamie King
Liam Slabbert
William Hartley (contra)

Horn
Stefan Grant
Tom Findlay
Derry Sowinski
Elias Giulivi
Alana Knowles

Trumpet
Eoin O'Gorman
Isaac Holt

Trombone
*Håkan Björkman**
Pau Hernandez Santamaria
Jose Teixeira (bass)

Timpani
Juho Hwang

Percussion
Tingjun Zhu

Personnel correct at the time of going to print.

Italics denote section principals.

* COE

The RCM would like to thank the following orchestral coaches:

Mats Zetterqvist (tutti strings)
Richard Hosford (woodwind)
Håkan Björkman (brass)

ORCHESTRAL MASTERWORKS: TILL EULENSPIEGEL
Thursday 6 March 2025, 6pm | Amaryllis Fleming Concert Hall

Supported by The Lawson Innovation Fund

Joana Carneiro conductor
RCM Philharmonic

Anna Clyne This Midnight Hour
Gwydion Rhys Two Pieces for Orchestra (world premiere)
R Strauss Till Eulenspiegels lustige Streiche op 28 TrV 171

Joana Carneiro is welcomed back to the Royal College of Music for a concert of contrasts, including a world premiere by RCM composer Gwydion Rhys, winner of the RCM Large Ensemble Composition Competition, and Richard Strauss' fun-filled tone poem depicting 'Till Eulenspiegel's merry pranks'.

'Once upon a time there was a knavish fool named Till Eulenspiegel. He was a wicked goblin up to new tricks'. So wrote Richard Strauss in the programme notes to his playful, dazzling single-movement work, which follows the adventures of Till Eulenspiegel, a figure from medieval folklore – like an impish Robin Hood. Till rides to market, wreaking havoc; dresses up as a clergyman; flirts and is rejected; punctures academic pomposity and, to the sound of sad trombones, is sent to the gallows. He pleads but is not spared, whistling defiantly before Strauss rounds off the work with a cartoonish flourish.

Tickets: £10, £8; £5 under 35
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 28 February, 12.30pm

Museum Gallery

ROYAL COLLEGE OF MUSIC London

JS Bach (1685–1750)	Viola da Gamba Sonata in G major BWV 1027 *i* *Adagio* *ii* *Allegro ma non tanto* *iii* *Andante* *iv* *Allegro Moderato*	14'

Xavier Lowe viola da gamba **Apolline Khou** harpsichord

Marais (1656–1728)	Les voix humaines, Pieces de viol, livre II no 68	5'

Xavier Lowe bass viol **Hope Cramsie** guitar

GB Cervetto (1682–1783)	Sonata for Cello and Continuo in A minor op 2 no 5. *i* *Andantino* *ii* *Allegro moderato* *iii* *Menuet* *iv* *Allegro grazioso*	11'

Eddie Mead baroque cello **Xavier Lowe** baroque cello **Apolline Khou** harpsichord

de Visée (1655–1725)	Chaconne in A minor	3'

Hope Cramsie guitar

Telemann (1681–1767)	3rd Methodical Sonata in E minor TWV 41:e1 *i* *Grave* *ii* *Vivace* *iii* *Cunando* *iv* *Vivace*	12'

Luca Imperiale recorder **Xavier Lowe** baroque cello **Apolline Khou** harpsichord

Corelli (1653–1713)	Violin Sonata in D minor op 5 no 7 *i* *Preludio* *ii* *Corrente* *iii* *Sarabanda* *iv* *Gigue*	11'

Joseph Lowe baroque violin **Xavier Lowe** baroque cello **Apolline Khou** harpsichord

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire*.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 28 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Françaix (1912–1997)	Wind Quintet no 1 *i* *Andante tranquillo - Allegro assai* *iv* *Tempo di Marcia Francese*	9'

Lucy Rowan flute
Mateus Souza oboe
Siena Barr clarinet
Oscar Horan horn
Emily Ambrose bassoon

Dranishnikova (1929–1994)	Poem for Piano and Oboe	8'

Hannah Seymour oboe
Kaishun Ypsilantis piano

Beethoven (1770–1827)	Piano Trio op 11in B flat major 'Gassenhauer' *i* *Allegro con brio* *ii* *Adagio* *iii* *Tema con variazioni 'Pria ch'io l'impegno'*	15'

Cherry Kwan oboe
Janice Chui bassoon
Aidan Si piano

Schubert (1797–1828)	Quartettsatz	7'

Hongs Quartet
Aries Chow violin
Marco Hong violin
Sean Lee viola
Radwan Chan cello

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

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ROYAL COLLEGE OF MUSIC

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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 1 March 2025, 3pm
Performance Studio

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3.00 Teresa Kiang *violin* (pupil of Eri Konii)
Mozart Violin Concerto no 4 in D K218 *i Allegro* 10'

3.15 Nathan Tsang *viola* (pupil of Sarah-Jane Bradley)
Weber Andante and Rondo Ungarese 9'

3.30 Aaron Tian *piano* (pupil of Neil Roxburgh)
Chopin Ballade no1 op23 9.5'

3.45 Isaac Appleton *cello* (pupil of Penny Driver)
Fauré Romance op69 5'

4.00 Piano Trio (Neil Roxburgh *tutor*)
Matty Oxtoby *piano* Peter Ryan *violin* Gabriel Ward *cello*
Ravel Piano Trio *i Modére* 9'

4.15 Piano Duet (Christine Stevenson *tutor*)
Benjamin Chi, Jiahao Deng
Beethoven Sonata in D Major op6 *i Allegro molto* 4′

4.30 Harry Rughoo *viola* (pupil of Sarah-Jane Bradley)
Hummel Fantasy 9'

4.30 Sophia Gonzalez Pereira *viola* (pupil of Sarah-Jane Bradley)
Brahms Sonata in F minor op120 no1 *i Allegro appassionato* 9'

5.00 Reuben Moisey *piano* (pupil of Alvin Moisey)
Chopin Scherzo no3 in C Sharp Minor op39 *7.5′*
Chopin Nocturne in C Minor op48 no1 6′

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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Junior Department Soloists Concert

Saturday 1 March 2025, 5.30pm
Performance Hall

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Saskia Carter *recorder*		
Blavet	Flute Concerto in A Minor *i Allegro*	*5′*
Sinead McEvoy *horn*		
Bissill	And So It Was	*5′*
Kezia Colton *saxophone*		
Fernande	Decruck Sonata en Ut#	*5′*
Catherine Bennett violin		
Clara Schumann	Three Romances op22 *i Andante molto*	*3.5′*
Alex Pylypenko *piano*		
Debussy	Reflets dans l'eau	*5′*

Olivia Busslinger *voice*

Schubert	Du bist die Ruh D776 op59 no3	4.5′

Gabriel Ward *cello*

Debussy	Valse la plus que lente	4.5′

Polly Casey *recorder*

Harvey	Concerto Incantato *iii Danza Spirito*	5′

Polly Bishop *horn*

Schumann	Fantasiestücke op73 *iii Rasch und mit Feuer*	4.5′

Reuben Moisey *piano*

Scriabin	Prelude op11 no13	2′
Chopin	Etude op25 no12	2.5′

Many thanks to Craig White *piano*
and to the following teachers:

Rebecca Austen-Brown, Margaret Cameron, Susan Dent, Indira Grier,
Esther King Smith, Yekaterina Lebedeva, Sarah Markham, Alvin Moisey

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RCM KEYBOARD FESTIVAL

ROYAL COLLEGE OF MUSIC *London*

RITUALS & DANCES

Step into a colourful world of flamboyance and festivity

Drop in on Sunday 2 March from 11am

Tickets available from the RCM Box Office or online

KEYBOARD FESTIVAL:
RITUALS AND DANCES

The RCM Keyboard Faculty invites you to step into a colourful world of flamboyance and festivity at this year's Keyboard Festival, an extravaganza of music inspired by rituals and dances. We feature 60 students of a variety of nationalities, who will present works from around the world and through the ages, from the 16th century to the present day. We are thrilled that the whole day will also be livestreamed to our international audience online.

Dances and rituals of various forms have long been a source of rich inspiration for composers writing for keyboard instruments, and we are especially pleased today to be hosting the world premieres of two works by current RCM composers, written especially for the festival and in collaboration with the performers, alongside a wide range of familiar and lesser-known solo works, chamber music and song. The day culminates in an exciting relay-style performance, shared between 14 of our pianists, of Stravinsky's own piano duet version of his iconic ballet, *The Rite of Spring*. There is something for all keyboard lovers here, and we look forward to showcasing the RCM's magnificent Steinway concert grands, our harpsichord, and the Flentrop Orgelbouw organ.

Professor Vanessa Latarche
Chair of International Keyboard Studies and Head of Keyboard
Associate Director for Partnerships in Asia

This event will be streamed live at www.rcm.ac.uk/live

The RCM Café will be open from 10.30am–6.30pm serving a range of sandwiches, snacks and beverages.

Rituals and Dances has been designed and curated by Richard Uttley and Dorian Leljak.
Special thanks to the following people for their support in the organisation of the festival.
Thank you everyone!

Chris Moulton Head of Keyboard Technical Services
Edmund Pickering Historical Performance Keyboard Technician
Alex Beattie Faculties Manager, International Partnerships Manager

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From 11am

Manuel de Falla (1876–1946)	Ritual Fire Dance	Maximilian Maisky
Samuel Barber (1910–1981)	Souvenirs op 28 *v Hesitation Tango*	Imogen Edwards
Maurice Ravel (1875–1937)	La Valse	Steven Yeung
Florence Price (1887–1953)	Dancing in the Canebrakes	Sofio Khazaradze
Anon, arr Herbert Hughes (1882–1937)	I have a bonnet trimmed with blue	Ustinya Malinina mezzo soprano Kaishun Ypsilantis
Alexander Scriabin (1872–1915)	Waltz op 38	Adrian Henke
William Denis Browne (1888–1915)	To Gratiana Singing and Dancing	Gyaan Bhuyan baritone Yiyao Li
Yinghai Li (1927–2007)	Xiao and Drum at Sunset	Lin Deng

From 12.15pm

Nikolai Medtner (1880–1951)	Three Hymns in Praise of Toil op 49 no 3	Mischa Carr
Frédéric Chopin (1810–1849)	Andante Spianato and Grande Polonaise Brillante op 22	Yinglun Wong
Maurice Ravel	Le Tombeau de Couperin	Yifan Ying
Igor Stravinsky (1882–1971)	Tango	Mariamna Sherling

Robert Schumann (1810–1856)	Selection from Davidsbündlertanze op 6	Nico Varela
Imogen Holst (1907–1984)	Prelude and Dance	Yiwei Deng

INTERVAL

From 2.15pm

Ryan Collis (b 2004)	Prose (world premiere by RCM composer)	Huan Zhang
Vardapet Komitas	Six Dances for Piano no 1	Xiangye Yuan
Philip Glass (b 1937)	Etude no 6	Phoebe Liu
Nahre Sol (b 1991)	Coucou Waltz and First Tango	Thomas Luke
Sun Yi-Qiang (b 1945)	Spring Dance	Siyu Chen
Héloïse Werner (b 1991)	an inviting object	Zhengyang Yao
Billy Mayerl (1902–1959)	Phil the Fluter's Ball	Joshua Milton
Zhao Zhang (b 1964)	Numa Ame	Xuanxin Chen
Cheryl Frances Hoad (b 1980)	Lullaby (after Schubert)	Mingzhe Chen
Manuel de Falla	Seite canciones populars espanolas *iii* *Asturiana*	Yihan Wang soprano Mingxian Li

Kenneth V Jones (1924–2020)	Piano Sonata *iii* *Rondo Burlesca*	Irena Radić
Igor Stravinsky	Three Movements from Petrushka *i* *Danse russe*	Matthew McLachlan

From 3.30pm

Joseph-Nicolas-Pancrace Royer (1703–1755)	La marche des Scythes	Paul Mnatsakanov harpsichord
William Byrd (1543–1623)	The Second Pavian and Galliarde from My Ladye Nevell's Book	Mian Jin harpsichord
JS Bach (1685–1750)	French Suite no 5 BWV816 *Allemande* *Courante*	Veronica Man harpsichord
Johann Jakob Froberger (1616–1667)	Suite in D minor *i* *Almand* *ii* *Corant* *iii* *Saraband* *iv* *Gigue*	Markus Sadler harpsichord
William Byrd	Pavan and Galliard	Sofia Berdnik harpsichord
Yannis Constantinidis (1903–1984)	Eight Greek Island Dances *Dances 1, 4, 5, 8*	Evelina Antemisari
Andrew Cowie (b 2000)	Prélude improvisé	Andrew Cowie harpsichord
Jean Henri d'Anglebert (1629–1691)	Tombeau de Monsieur de Chambonnières	
Margot Pommellet (b 2001)	Cycles of seven 'Famadihana' (world premiere by RCM composer)	Zheou Wang

Giovanni Picchi (1571–1643)	From the Balli d'Arpicordo (volume 2) *Pass'e mezzo* *Saltarello del Pass'e mezzo*	**Ceci Keiffer** harpsichord
Karen Tanaka (b 1961)	Techno Etudes: *ii*	**Vivianna Shmanova Pearson**

From 4.30pm

Johann Pachelbel (1653–1706)	Ciacona in F minor	**Ruihan Bao-Smith** organ
Franz Liszt (1811–1886)	Hungarian Rhapsody no 15 (The Rakoczy March)	**Marcell Vajda**
Karol Szymanowski (1882–1937)	Mazurkas op 50 nos 1 and 2	**Paul Mnatsakanov**
Karen Tanaka	Techno Etudes: *iii*	**Moyang Tian**
François Couperin (1668–1733)	Plein jeu; Récit de cornet; Récit de tierce en taille (Messe pour les couvents)	**Alexander Wilton** organ
César Franck (1822–1890)	Choral no 2 in B minor *Passacaglia & Chorale*	**James Todd** organ
Prach Boondiskulchok (b 1985)	Piano Trio no 1: Night Suite *i* *Prelude* *ii* *Blues* *iii* *Lullaby*	**Josh Shuyang Jia** violin **Kesara Bunayamongkol** cello **Isanan Chotirosniramit** piano
Guy Bovet (b 1942)	Hamburger Totentanz	**Robert Carver-Escritt** organ

Igor Stravinsky

Rite of Spring (four hands)

Part 1: Adoration of the Earth

I	Introduction	Knox Oakey and Markus Sadler
II	Augurs of Spring	Ho Ming So and Ruiqi Fang
III	Ritual of Abduction	
IV	Spring Rounds	Jack Wong and Steven Yeung
V	Ritual of the Rival Tribes – Procession of the Sage	Sofia Berdnik and Alicja Kojder
VI	The Sage – Dance of the Earth	

Part 2: The Sacrifice

I	Introduction	Teodora Stanković and Claire Dowdell
II	Mystic Circles of the Young Girls	Josh Milton and Nico Varela
III	Glorification of the Chosen One	
IV	Evocation of the Ancestors – Ritual Action of the Ancestors	Alexander Doronin and Jiaxin Min
V	Sacrificial Dance	

JOIN THE CONVERSATION

Share your thoughts on the performance – tag **@RCMLondon** on X and Instagram using **#RCMKeyboardFest**

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RCM MUSEUM

While you're here, don't miss the chance to visit the Royal College of Music's spectacular Museum collections, home to the earliest stringed keyboard instrument and an array of other unique and inspiring musical artefacts.

RCM Museum is open 11am–6pm

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Prince Consort Road
London SW7 2BS

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 4 March, 1.05pm

Performance Studio

Mozart (1756–1791)	Violin Concerto no 4 in D major K 218 *i* *Allegro*	10'

Sofia Muniz Mejuto violin
Craig White piano

Scriabin (1872–1915)	Piano Sonata no 4 op 30 *i* *Andante* *ii* *Prestissimo volando*	8'

Gordon Chan piano

Erik Morales (b 1966)	Black Bayou Vignettes *i* *Madly* *ii* *Sadly* *iii* *Wildly* *iv* *Weirdly* *v* *Finally!*	10'

Tom Findlay horn
Becky Strentz trumpet
Edward Simons trombone

Reinecke (1824–1910)	Undine Sonata for Flute and Piano op 167 *i* *Allegro*	6'

Cecilia Tena Garcia flute
Evelina Antemisari piano

Piazzolla (1921–1992)	*Cuatro Estaciones Porteñas* *iii* *Invierno Porteño* *iv* *Primavera Porteña*	12'

Kiana Chan violin
Him Chan cello
Lin Deng piano

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT - DISTRICT BRASS
Tuesday 11 March, 1.05pm
Performance Studio

Repertoire to include:
Byrd The Earl of Oxford's March
Lecuona Malagueña (arr. Stuart Malcolm)
Chris Hazell Three Brass Cats
Raymond Premru Five Movements from Divertimento

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CARNE ROOM ELEVENSES: CHROMIUM QUARTET

Wednesday 5 March, 11am

The Carne Room

CARNE ROOM ELEVENSES: CHROMIUM QUARTET

Wednesday 5 March,11am, The Carne Room

Ticketholders for this concert are entitled to a complimentary hot drink in the RCM Café

Haydn	String Quartet in G major op 76 no 1	
(1732–1809)	*i*	*Allegro con spirito*
	ii	*Adagio sostenuto*
	iii	*Minuet and trio*
	iv	*Allegro ma non troppo*

Mendelssohn	String Quartet no 2 in A minor op 13	
(1809–1847)	*i*	*Adagio – Allegro vivace*
	ii	*Adagio non lento*
	iii	*Intermezzo: Allegro con moto – Allegro di molto*
	iv	*Presto – Adagio non lento*

Chromium Quartet
Gabriele Brasaite violin
Ray Sun violin
Zephyr Wills viola
Fabiola Sebastián Guijarro cello

Chromium Quartet

The Chromium Quartet formed at the RCM in September 2024. Comprised of a Lithuanian chemist, a Chinese lawyer, a Spanish engineer, and a New Zealand folk musician all undertaking postgraduate study at the RCM, the quartet has truly diverse international origins. During its time together, the Chromium Quartet has received coaching from top level professional ensembles including the Piatti Quartet and the Sacconi Quartet, and musicians such as Adrian Levine and Rafael Todes. The quartet performs prolifically in the RCM Chamber Music series, and in May 2025, it is set to perform alongside the Sacconi Quartet at the Sacconi Chamber Music Festival in Folkestone.

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UPCOMING EVENTS

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RCM WIND ENSEMBLE: FOLK STORIES AND FAIRYTALES

Wednesday 5 March 2025, 7.30pm
Amaryllis Fleming Concert Hall
Marie Lloyd director
Miranda Francis narrator
RCM Wind Ensemble

RCM WIND ENSEMBLE: FOLK STORIES AND FAIRYTALES
Wednesday 5 March 2025, 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director
Sam Scheer conductor
Natalka Pasicznyk soprano
Miranda Francis narrator
RCM Wind Ensemble

Dukas (arr Kerry Camden) (1865–1935)	The Sorcerer's Apprentice	11′
Margot Pommellet (b 2001)	Music with a bird – on a Malagasy tune, 'Mandihiza rahitsikitsika' (world premiere)	10′
Knussen (1952–2018)	Hums and Songs of Winnie-the-Pooh	13′

INTERVAL

Judith Bingham (b 1952)	Lace-Making	6′
Bainbridge (1952–2021)	Paths and Labyrinths	12′
Paul Patterson (b 1947)	The Three Little Pigs	20′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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This evening, the Royal College of Music Wind Ensemble, under the direction of Marie Lloyd, performs a joyful programme of grown-up nursery rhymes and fairytales beginning with Dukas's vibrant portrayal of *The Sorcerer's Apprentice*. The symphonic poem was composed in 1897 and inspired by Goethe's 1797 poem, *Der Zauberlehrling*. It tells the story of a sorcerer who can transform a broomstick into a living servant. When the apprentice learns the spell and attempts it, chaos ensues. This piece is Dukas's most performed and recorded work and famously featured in Disney's 1940 animated film *Fantasia*.

New music from RCM composer Margot Pommellet follows. *Music with a bird* takes its title from the Malagasy tune *Mandihiza Rahitsikitsika*, which depicts the spirited dance of a kestrel. The piece pays homage to Madagascar's rich and vibrant musical traditions. Structured as a theme and variations, the melody transforms through shifting moods, capturing the rhythm, energy, and brilliance of its source while celebrating its lively, radiant spirit.

Oliver Knussen's whimsical Winnie-the-Pooh settings capture the character's warmth and wisdom. Composed in the spring of 1983 for the Aldeburgh Festival, it has been described as a collection of 'faded snapshots and musings' on memories from the original story. It playfully alternates between Pooh-like expressions and the imaginative inner world of a child.

The next piece is an intricate work for saxophones by singer and composer Judith Bingham. Titled *Lace-Making*, it was commissioned specifically for the vocal ensemble Cantamus and embodies the history and heritage of Nottinghamshire which was renowned for its hand and machine-made lace. It was subsequently arranged for saxophones. A pioneering composer of the 20th-century, Simon Bainbridge's works draw inspiration from and respond to architecture, visual arts, poetry and jazz. *Paths and Labyrinths* was commissioned by the British Double Reed Society in 2001.

Paul Patterson's musical interpretation of Roald Dahl's version of *The Three Little Pigs* was also commissioned by the British Double Reed Society. This darkly humorous reimagining of the beloved children's story incorporates wildly comic twists as the pigs build their homes. Patterson's lively score features a narrator to enhance the storytelling experience.

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She has been a member of the Chamber Orchestra of Europe since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. In addition, Marie is in demand as a guest principal clarinettist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony, Royal Opera House and the Royal Philharmonic. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a broadcast of Mozart's *Gran Partita* on basset horn for BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano and Jac Van Steen at the Royal Festival Hall. Recent highlights include making a debut in Romania with the Orchestra Oleg Danovski, performing with Croydon Youth Orchestra and Chinike Orchestra in their annual 'Inspiration Concert' and working with both the Central and Regiment Bands of the Royal Air Force.

Natalka Pasicznyk

Natalka Pasicznyk is a graduate of King's College London, and is currently studying on the Master's programme with Patricia Rozario as an RCM Scholar. Previously, she has been mentored by Alex Oomens, Ryland Davies and Nadine Sierra. Past operatic roles include Susanna in Mozart's *Le nozze di Figaro* and Bessie Throckmorton in Edward German's *Merrie England*. In 2024 she won first prize in the Dean and Chadlington Singing Competition and took part in a masterclass with Nicky Spence at the London Song Festival. Natalka looks forward to being a 2025 Leeds Lieder Young Artist, with duo partner, Catriona Mackenzie and debuting the role of Adele as an Emerging Artist in Westminster Opera Company's 2025 production of *Die Fledermaus*. Natalka is enthusiastic about sharing Ukrainian classical music. She has performed Ukrainian art songs at the Ukrainian Holland Park Cultural Centre and charity concerts in King's Place.

Miranda Francis

Miranda Francis is Head of Junior Programmes and an academic studies professor at the RCM, specialising in aural training. She studied the double bass with Robin McGee and organ with John Scott at the Royal Academy of Music, winning several performance and academic prizes, including the May Turtle Prize for Outstanding Aural Perception. An experienced and enthusiastic music educator, Miranda has led music departments in state, independent and specialist music schools including the Purcell School, where she founded the jazz department. She was Principal Examiner of Music at Advanced level for a major examination board for over 15 years, training examiners and regularly leading teacher training courses. A former trustee of the National Children's Orchestras and the London Music Fund, Miranda currently acts as a music advisor for Nucleo and the ABRSM. A passionate advocate for inclusive music education, Miranda was awarded an ARAM in 2014 and an HonRCM in 2015 in recognition of her work to music education.

Margot Pommellet

Margot Pommellet is a French flautist and composer based between Paris and London. She is a scholar at the Royal College of Music, studying with Catherine Kontz, Marc-Anthony Turnage, Gitte Marcusson, and Sue Thomas.
She has received several distinctions, including 3rd Prize at the Vienna International Competition, and was a finalist in the 2025 Royal Overseas League competition (Wind and Brass). As a composer, she was commissioned to write a piece for choir and piano quartet, performed by artists such as Augustin Dumay and Marc Coppey during *Les Concerts de Poche*'s anniversary tour. Since then, she has been commissioned for multiple chamber music works, with the Fidelio Trio recording two of her compositions—one of which was featured in *Prxludes* magazine. Alongside her musical work, Margot studies at SciencesPo Paris, specializing in public policy and exploring the cultural sector from a political perspective.

Flute
Matthew Bottaro
Friso van Kuijk (pic)

Oboe
Mateus Souza
Thea Phillips-Kayes

Cor Anglais
Lizzy Russell
Becky Pughe

Clarinet
Latchen Kinghorn-Perry (bass & contra)
Reynold Yang

Bassoon
Will Kidner
Janice Chui
Patrick Kearney (contra)

Horn
Lucas Boardman
Tom Hutchison

Cello
Vivian Tupker

Double Bass
Nathan Perry

Percussion
Beste Gurkey
Alex Freeman

Piano
Mikhail Kaploukii

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www.rcm.ac.uk/support

ORCHESTRAL MASTERWORKS: TILL EULENSPIEGEL

Thursday 6 March 2025, 6pm | Amaryllis Fleming Concert Hall

Supported by The Lawson Innovation Fund

Joana Carneiro conductor
RCM Philharmonic

Gwydion Rhys Two Pieces for Orchestra (world premiere)
R Strauss Till Eulenspiegels lustige Streiche op 28 TrV 171

Joana Carneiro is welcomed back to the Royal College of Music for a concert of contrasts, including a world premiere by RCM composer Gwydion Rhys, winner of the RCM Large Ensemble Composition Competition, and Richard Strauss' fun-filled tone poem depicting 'Till Eulenspiegel's merry pranks'.

'Once upon a time there was a knavish fool named Till Eulenspiegel. He was a wicked goblin up to new tricks'. So wrote Richard Strauss in the programme notes to his playful, dazzling single-movement work, which follows the adventures of Till Eulenspiegel, a figure from medieval folklore – like an impish Robin Hood. Till rides to market, wreaking havoc; dresses up as a clergyman; flirts and is rejected; punctures academic pomposity and, to the sound of sad trombones, is sent to the gallows. He pleads but is not spared, whistling defiantly before Strauss rounds off the work with a cartoonish flourish.

Tickets: £10, £8; £5 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
COLLEGE
OF MUSIC
London

ORCHESTRAL MASTERWORKS: TILL EULENSPIEGEL

Thursday 6 March 2025, 6pm
Amaryllis Fleming Concert Hall
Joana Carneiro conductor
RCM Philharmonic

ORCHESTRAL MASTERWORKS: TILL EULENSPIEGEL
Thursday 6 March 2025, 6pm | Amaryllis Fleming Concert Hall

Supported by The Lawson Innovation Fund

Joana Carneiro conductor
RCM Philharmonic

Anna Clyne (b 1980)	This Midnight Hour	12′
Gwydion Rhys (b 2003)	Two Pieces for Orchestra (world premiere)	12′
R Strauss (1864–1949)	Till Eulenspiegels lustige Streiche op 28 TrV 171	15′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Joana Carneiro returns to the Royal College of Music for a concert of contrasts, including a world premiere by RCM composer Gwydion Rhys, winner of the RCM Large Ensemble Composition Competition, and Richard Strauss' fun-filled tone poem depicting Till Eulenspiegel's merry pranks.

The concert opens with Anna Clyne's *This Midnight Hour*. The opening section is influenced by the character and power of the lower strings of L'Orchestre national d'Île de France. It also draws inspiration from poems by Juan Ramón Jiménez and Charles Baudelaire:

> Music –
> a naked woman
> running mad through the pure night

The poem *La musica* resonated with the composer as a vivid image, inspiring a portrayal filled with bursts of intense energy. This is exemplified by the division of the strings into smaller groups, which perform powerful, staggered descending cascades creating a stereo effect, moving from left to right.

> The season is at hand when swaying on its stem
> Every flower exhales perfume like a censer;
> Sounds and perfumes turn in the evening air;
> Melancholy waltz and languid vertigo!

Baudelaire's first stanza of *Harmonie du Soir* (translated by William Aggeler) encompasses evocative sensory imagery. About midway through *This Midnight*

Hour, the composer explored the concept of a melancholic waltz by dividing the viola section into two. One half plays at the written pitch, while the other half plays a quarter tone sharp, creating a sound that mimics the essence of an accordion performing a Parisian-style waltz.

Gwydion Rhys' *Two Pieces for Orchestra* is dedicated to RCM Composition graduate Jan Pospíšil. The msuic was originally intended to be the central and concluding movements of a concerto for orchestra that never materialised. The first piece is slow and ruminative in nature, with various groups of instruments exploring material presented at the outset (shadowy *glissandi* on the double basses, followed by chromatic chords on the horns). Following a climax for the whole orchestra, the music recedes into a faint echo of the horn chords that opened the piece, and ends with widely spaced Cs on contrabassoon, piano and the second violins.

By contrast, the fast second piece is built upon a rhythm that recurs throughout in various guises. A calm and lyrical interlude lies in between music that is generally energetic, lively and vigorous. The music culminates in a monody for winds, trumpets and strings – which is based on material from the aforementioned interlude – before a brief coda concludes the piece (and the work as a whole).

To conclude the orchestra performs one of Strauss' most successful works. In June 1894, Richard Strauss began to write the libretto for a one-act opera to called *Till Eulenspiegel bei den Schildbürgen* (*Till Eulenspiegel and the Burghers of Schilde*) based on the German folk hero Till Eulenspiegel. However, the project was abandoned and instead, he used the legend as the subject for a tone poem depicting the peasant Till Eulenspiegel causing havoc in the marketplace, mocking the clergy, his arrest and eventual death on the gallows. The story's ending allows Strauss to highlight an unusual instrument in his orchestration – the E flat clarinet. This instrument has a pert and insistent quality, eminently suitable for representing Till, and was pioneered by Strauss in this work. At Till's death it produces the dying scream.

Joana Carneiro

Joana is in high demand across the globe, particularly for her focus on contemporary music in the concert halls and on the opera stage. Among the 2024/25 symphonic season highlights are collaborations with the Naples Philharmonic, the Orchestre Métropolitain of Montreal, NAC Ottawa, Bilbao Symphony and Scottish Chamber Orchestra. Joana returns to ENO for the critically acclaimed title Mary, Queen of Scots by Thea Musgrave. Most recently Joana concluded a four-year tenure as Principal Guest Conductor of the Real Filharmonia de Galicia. She was Principal Conductor of the Orquestra Sinfonica Portuguesa at Teatro Sao Carlos in Lisbon from 2014 until January 2022 and has been artistic director of the Gulbenkian Youth Orchestra since 2013. Over the years, Joana has established a strong connection with many prominent orchestras across Europe, including BBC Symphony, BBC Scottish, BBC National Orchestra of Wales, Philharmonia in London, the Royal Scottish National, National Symphony Orchestra of Ireland, Royal Stockholm Philharmonic, Gothenburg Symphony, Helsinki and Brussels Philharmonic, Vienna Radio Symphony Orchestra, Orchestre National de Bordeaux Aquitaine, Musikkollegium Winterthur, Castilla y Leon Symphony Orchestra and La Venice. Further afield, Joana has collaborated with the Los Angeles Philharmonic, Detroit Symphony, Hong Kong Philharmonic, Beijing Orchestra and Sao Paulo State Symphony.

Gwydion Rhys

Welsh musician Gwydion Rhys has been performing and composing music from an early age. He is an RCM scholar, studying for a BMus in Composition with Alison Kay. He will start a two-year MMus in Composition at the RCM in September 2025. Gwydion has been awarded numerous prizes for composition, including the Composition Medal at the Urdd National Eisteddfod in 2023, where the adjudicators 'were unanimous that the discovery of this young voice […] is incredibly exciting for the future and for the next generation of Welsh composers.' In 2020 he worked alongside the North Wales Camerata on a virtual recording of his *Élégie* for strings, which he also conducted. He has received commissions from the National Library of Wales and Rhyl Music Club. Recent world premières include *Two Homages*, *Taith* (Journey), *De profundis* and *Graduation Fanfare* at the RCM, and *Five Quartets* at Bangor Music Festival. Gwydion's aim is to compose and conduct professionally.

Violin I
Jordan Brooks
Karen Matoba
Kassia Ren
Vivek Dinesh
India Reilly
Tonwyn Li
Kseniia Bogomolova
Ankit Tripathi
Kenza Stamselberg
Audrey Au
Sofiia Holovchuk
Alexander Sahatci
Clarissa Cheuk
Lily An

Violin II
Lucy Ruuskanen
Zoe Hirst
Ella Hodgson-Law
Idil Arican
Alma Balazs
Clara Wernig
Chuanyazi Li
Chris Sanderson
Adam Skelton
Jacqueline Wang
Emily St Clair
Marélie Chomarat
Goulwenna Vigneron

Viola
Joe Berry
Jimena Barrio-Briones
Christy Hui
Florence Cope
Juliet Park
Danya Rushton
Tianyi He
Hugo Svensson
Wyatt Li

Cello
Alexander Scott-Brown
Benjamin Carnell
Catherine Cotter
Ayla Mascarenhas
Astrid Munro
Andrew O'Reilly
Hairu Wang
Baiyu Tong
Louis Hirst
Ben Matson

Double Bass
James Francis
Davide Scafarto
Ines Araujo
Tess Miles
Yunze Wei
Susannah Rance
Linxuan Zeng
Max Salisbury

Flute
Rianna Henriques
Ivan Lazebnyi
Leah Hallinon
Zoe Borseth Rasmussen (pic)

Oboe
Annabelle Pizzey
Cherry Kwan
Alex Franklin
Kara Battley (cor)

Clarinet
Hannah Shimwell
Ricky Ng
Eleanor Kershaw (E flat)
Emily Crook (bass)

Bassoon
William Hartley
Jonathon Churchett
Clara Graham
Amy Thompson (contra)

Horn
Stefan Grant
Adam Wilson
Jack Bradley-Buxton
Seb Barley
Oli Pitman

Trumpet
Nina Noble
Eoin O'Gorman
Callum Robb

Trombone
Meggie Murphy
Jessica Anderson
Alistair Goodwin (bass)

Tuba
Sunny Anderson

Timpani
Matthew Kosciecha

Percussion
Stanley Talman
Milligan Coles Power
Charlie Payne
Juho Hwang

Piano
Knox Oakey

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (tutti strings)
Timothy Lines (woodwind)
Amos Miller (brass)
David Hockings (percussion)

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CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm | Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music.

The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening.

Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork.

Hear artist Kirsty Matheson discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire*. Not to be missed!

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 7 March, 12.30pm

Museum Gallery

Vivaldi (1678–1741)

Concerto Grosso op 3 no 11 in D minor RV 565 (from L'estro Armonico) — 10'

i *Allegro*
ii *Adagio e spiccato*
iii *Allegro*
iv *Largo e spiccato*
v *Allegro*

Matthew Millkey violin **Sara Matovic** violin **Giovanni Melchiori** violin **Alma Balazs** violin
Varinia Oyola Rebaza viola **Susanna Ward** viola **Carlos Villa Contreras** cello **Ceci Keiffer** harpsichord

Corelli (1653–1713)

Concerto Grosso op 6 no 8 in G minor — 17'

i *Vivace – Grave*
ii *Allegro*
iii *Adagio – Allegro – Adagio*
iv *Vivace*
v *Allegro*

Sara Matovic violin **Matthew Millkey** violin **Giovanni Melchiori** violin **Alma Balazs** violin
Varinia Oyola Rebaza viola **Carlos Villa Contreras** cello **Ceci Keiffer** harpsichord

Vivaldi

Trio Sonata no 1 in G minor RV 73 — 8'

i *Preludio: Largo*
ii *Allemanda: Allegro*
iii *Sarabana: Largo*
iv *Giga: Allegro*

Sara Matovic violin **Matthew Millkey** violin **Carlos Villa Contreras** cello
Felix Collins theorbo **Ceci Keiffer** harpsichord

Vivaldi

Concerto for Four Violins op 3 no 10 in B minor (from L'estro Armonico) — 10'

i *Allegro*
ii *Largo-Larghetto*
iii *Allegro*

Sara Matovic violin **Matthew Millkey** violin **Giovanni Melchiori** violin **Alma Balazs** violin
Varinia Oyola Rebaza viola **Susanna Ward** viola **Carlos Villa Contreras** cello **Ceci Keiffer** harpsichord

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT - DISTRICT BRASS

Tuesday 11 March, 1.05pm
Performance Studio

Repertoire to include:
Byrd The Earl of Oxford's March
Lecuona Malagueña (arr. Stuart Malcolm)
Chris Hazell Three Brass Cats
Raymond Premru Five Movements from Divertimento

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 7 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Bozza (1905–1991)	Andante et Scherzo	9'
Grace Butcher soprano saxophone **Tomás Escobar** alto saxophone **Marcus Zheng** tenor saxophone **Kelvin Tse** baritone saxophone		
Hubay (1858–1937)	Carmen Fantasy	10'
Natasha Sutanto violin **Oli Cutriss** piano		
	A Cycle of Song and Spoken Word	25'
Hilaire Belloc	*George**	
Billy Cowie	*Chantefables: Le Brochet, Le Crapaud, & La Tortue*	
Hilaire Belloc	*There was a boy whose name was Jim**	
Billy Cowie	*Les Hiboux, Le Papillon & La Baleine*	
Norman McCaig	*Lucky Cat**	
Billy Cowie	*La Coccinell, Le Blaireau, Le Leopard & La Fourmi;*	
Ogden Nash	*The Tale of Custard the Dragon**	
	**Poems with improvised piano accompaniment*	
Chantefable **Mariana Rodrigues** voice **Andrew Cowie** piano		

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT: DISTRICT BRASS
Tuesday 11 March, 1.05pm
Performance Studio

Repertoire to include:
Byrd The Earl of Oxford's March
Lecuona Malagueña (arr. Stuart Malcolm)
Chris Hazell Three Brass Cats
Raymond Premru Five Movements from Divertimento

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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London

Junior Department
Chamber Music Concert

Celebrating *International Women's Day*

Saturday 8 March 2025, 5.30pm
Performance Hall

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String Quartet (Patrick Moriarty *tutor*)
Teresa Kiang & Lucia Rapisarda Okamoto *violin*
Zachary Lam *viola* Atticus Larard *cello*
Haydn String Quartet op76 no2 in D minor *i Allegro* *7'*

Piano Duo (Gamal Khamis *tutor*)
Hanhan Qu & Wenru Du
Chaminade Two Pieces *i Le matin* *5'*

String Quartet (Hilary Sturt *tutor*)
Zachary Lam & Eliza de Silva *violin*
Jane Lee *viola* Evelyn Yang *cello*
Smetana String Quartet no1 in E Minor *Aus Meinen Leben* *7'*
ii Allegro vivo appassionato

Piano Trio (Patrick Moriarty *tutor*)
Aaron Tian *piano* Kazuki Kyo *violin* Alma Silvera *cello*
Schubert Piano Trio in E Flat Major op100 *ii Andante con moto* *9'*

String Quartet (Indira Grier *tutor*)
Rosie Rodriguez-Vassiliou & Florence Mather *violin*
Izzy Ward *viola* Atticus Larard *cello*
Elizabeth Maconchy String Quartet no3 op15 10′

Piano Duo (Christina Lawrie *tutor*)
Jerry Liu & Aiden Zhao
Madeleine Dring Tarantelle 4′

String Quartet (Jeremy Isaac *tutor*)
Jane Lee & Hector Bizet *violin*
Rosie Rodriguez-Vassiliou *viola* Emily Elliott *cello*
Eleanor Alberga Remember 4′

Piano Trio (Prach Boondiskulchok *tutor*)
Christian Peter Hiemstra *piano* Aiden Bhak *violin* Evelyn Yang *cello*
Dukas The Sorcerer's Apprentice 9.5′

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 8 March 2025, 3pm
Performance Hall

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3.00 Khloe Capalad *violin* (pupil of Esther King Smith)
Sibelius Four Pieces op78 3'

3.15 Duo (Andrew Zolinsky *tutor*)
Nirvana Che-Lai *violin* Matthea Zhao *piano*
Ravel Violin Sonata no1 8'

3.30 Thomas Byrne *trumpet* (pupil of Phillip Bainbridge)
Joseph Horovitz Trumpet Concerto *ii Lento moderato* 5.5'

3.45 Leandra Li *piano* (pupil of Jennifer Stern)
Beethoven Piano Sonata in Eb op81a 7.5'
ii Abwesenheit - Andante espressivo
iii Das Wiedersehen – Vivacissimamente

4.00 Nathaniel McEachran saxophone (pupil of Paul McEachran)
John Carmichael Latin American Dances 5'
ii Obsession (Habanera) iii Bahama Rhumba (The Caribbean)
Lawson Lunde Sonata for Alto Saxophone *iii Allegro Vivace* 4'

4.15 Jennifer Chen *flute* (pupil of Nicolas Bricht)
Bozza Image 5'

4.25 Charlie Zha *flute* (pupil of Nicolas Bricht)
Debussy Syrinx 3′
Varese Density 21.5 3′

4.38 Bea Murray *voice* (pupil of Margaret Cameron)
Fauré Trois Mélodies op23 Le Secret 2'
Bridge Love Went A-Riding H.114 2.5′

4.45 Orion Loth *viola* (pupil of Sarah-Jane Bradley)
Rebecca Clarke Passacaglia 7'

5.00 Piano Trio *piano* (Clara Rodriguez *tutor*)
Ka Men You *piano* Eliza Kandasamy-Lozano *violin* Isaac Appleton *cello*
Mendelssohn Piano Trio in D minor op49 *i Molto allegro agitato* 10'

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ROYAL
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JUNIOR FELLOW SHOWCASE
CALATHEA QUARTET
RCM String Quartet Fellows
Monday 10 March, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET

Monday 10 March, 6pm, Performance Hall

Ligeti (1923–2006)	String Quartet no 1 'Métamorphoses Nocturnes'	22'
Dvořák (1841–1904)	String Quartet no 14 in A flat major op 105	32'
	i *Adagio ma non troppo – Allegro appassionato*	
	ii *Molto vivace*	
	iii *Lento e molto cantabile*	
	iv *Allegro non tanto*	

Calathea Quartet
Claudia Tarrant-Matthews violin
Eleanor Hill violin
Martha Campbell viola
Haydn Wynn cello

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Programme details correct at time of going to print.

Calathea Quartet

The Calathea Quartet is a dynamic ensemble comprised of musicians from New Zealand, Australia, Ireland, and England. The quartet is currently based in London, where the members are String Quartet Fellows at the Royal College of Music, under the guidance of Simon Rowland-Jones. Formed in 2020 at the Royal Academy of Music during their postgraduate studies, the members were coached by Levon Chilingirian and the Doric Quartet. The Calathea Quartet has enjoyed masterclasses with Isabelle van Keulen, Tom Poster, and the Ardeo, Armida and Ragazze Quartets. With a keen interest in championing the works of underrepresented composers, the quartet plays a wide variety of repertoire from the stalwarts of the classical canon to contemporary compositions, with a particular focus on the works of composers of marginalised genders. Competition successes include first prize in the RAM Historical Women Composers Prize 2021, second prize in the annual RAM Wolfe Wolfinsohn String Quartet Competition 2021 and progressing through to the semi-finals of the Royal Overseas League Ensemble Prize in 2021 and 2022. Following performances as Young Artists in 2023, the Calathea Quartet returned to Britten Pears Arts as Young Artists in 2024. Recent performance highlights include a New Zealand tour supported by Chamber Music New Zealand and performances at West Cork Chamber Music Festival, Southwark Cathedral, and Stratford-upon-Avon Chamber Music Society. Upcoming projects in the 2024/25 season include a focus on women composers at Bloomsbury Festival, a return to Stratford-upon-Avon Chamber Music Society and the quartet's Conway Hall debut. The quartet is very grateful to Help Musicians UK for financial support.

UPCOMING EVENTS

RCM CHAMBER MUSIC: LUNCHTIME CONCERT: DISTRICT BRASS
Tuesday 11 March, 1.05pm
Performance Studio

Repertoire to include:
Byrd The Earl of Oxford's March
Lecuona Malagueña (arr. Stuart Malcolm)
Chris Hazell Three Brass Cats
Raymond Premru Five Movements from Divertimento

Tickets: Pay What You Can
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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC
LUNCHTIME CONCERT: DISTRICT BRASS

Tuesday 11 March, 1.05pm

Performance Studio

Byrd (1539–1623)	The Earl of Oxford's March	3'
Chris Hazell (b 1948)	Three Brass Cats *Mr Jums* *Black Sam* *Borage*	10'
Raymond Premru (1934–1998)	Five Movements from Divertimento *Of Kings and Castles* *A Tale from Long Ago* *Petite March* *Le Bateau sur Leman* *Blues March*	14'
Lecuona **(arr Stuart Malcolm)** (1895–1963)	Malagueña	4'

District Brass
Josie Sleigh trumpet
Alex Gray trumpet
Jake Humphrey trumpet
Elias Simojoki trumpet
Seb Barley horn
Nadav Klahr trombone
Joseph Bournes trombone
Ben Sabin trombone
Archie Foster bass trombone
Sean Linton tuba
George Threadgold drum kit (Lecuona only)

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire*.

Tickets: £5
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ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 14 March, 12.30pm

Museum Gallery

Haydn	String Quartet op 20 no 4 in D major		11'
(1732–1809)	*ii*	*Un poco adagio e affettuoso*	

Borodin	String Quartet no 2 in D major		8'
(1833–1887)	*i*	*Allegro moderato*	

Cordelia Quartet
Nicholas Cerny violin
Kseniia Bogomolova violin
Jimena Barrio-Briones viola
Yoel Rubin cello

JS Bach	Cello Suite no 4 in E flat major BWV 1010		30'
(1685–1750)	*i*	*Prelude*	
	ii	*Allemande*	
	iii	*Courante*	
	iv	*Sarabande*	
	v	*Bouree I and II*	
	vi	*Gigue*	

Eddie Mead cello

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 14 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven	String Quartet no 11 F minor op 95		5'
(1770–1827)	*i*	*Allegro con brio*	

Sharon Zhou violin **Zoe Hirst** violin **Hugo Svensson** viola **Lisa Dolgouchine** cello

Schubert	Piano Trio no 2 in E flat major		14'
(1797–1828)	*ii*	*Andante con moto*	

Radiance Trio
Ray Sun violin **Haoxuan Yang** cello **Ruiqi Fang** piano

Debussy	Études L. 136		6'
(1862–1918)	*x*	*Pour les sonorités opposés*	

Messiaen	Vingt Regards sur l'Enfant-Jésus		9'
(1908–1992)	*xix*	*Je dors, mais mon coeur veille*	

Knox Oakey piano

Ligeti	Six Bagatelles		12'
(1923–2006)	*i*	*Allegro con spirito*	
	ii	*Rubato, lamentoso*	
	iii	*Allegro grazioso*	
	iv	*Presto ruvido*	
	v	*Adagio mesto*	
	vi	*molto vivace, capriccioso*	

Fontina Winds
Alessandra Scalzone flute **Thea Phillips-Kayes** oboe **Anna Lepki** clarinet **Seb Barley** horn **Joe Lyndley** bassoon

CHAMBER SPOTLIGHT: MOONLIT DREAMS
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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 15 March 2025, 3pm
Performance Hall

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3.00 Wind Quintet (Anna Hashimoto *tutor*)
Isaac Skey *flute* Alex Pylypenko *oboe* Nina Linn *clarinet*
Polly Bishop *horn* Smera Sachin *bassoon*
Francaix Quintette no2 *iv Andante v Allegrissimo* 10'

3.15 Emma Pang *piano* (pupil of Richard Uttley)
Liszt Sonetto 104 del Petrarca 7'

3.30 Thomas Doolan *trumpet* (pupil of Phillip Bainbridge)
Aratunian Aria 5'

3.45

4.00

4.15	Elisa Kandasamy Lozano *violin* (pupil of Eri Konii)	
	Rimsky-Korsakov arr Heifitz Flight of the Bumble Bee	1.5′
	Albeniz Tango no2 op165	2.5′
	Stravinsky Suite Italienne *iii Tarantella*	2.5′
4.30	Piano Trio (Andrew Zolinsky *tutor*)	
	Mattheo Nacher-Saltara *piano*	
	Rachel Cheung *violin* Margaryta Dorosh *cello*	
	Arno Babadjanian Piano Trio (1952) *iii Allegro Vivace*	7′
4.45	Soshin Yoshitake-Thatcher *viola* (pupil of Sarah-Jane Bradley)	
	Vaughan Williams Suite for Viola *i Prelude Allegro moderato*	3′
	Tchaikovsky Passionate Confession	4′
	JS Bach Suite no2 in D Minor BWV1008 *vi Gigue*	3′
4.45	Inga de Vegvar *viola* (pupil of Sarah-Jane Bradley)	
	Bruch Romance	9'

Royal College of Music Junior Department,
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ROYAL
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Junior Department
Spring Concert

Saturday 15 March 2025, 5.30pm
Amaryllis Fleming Concert Hall

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Symphonic Wind Orchestra — Anthony Bailey *conductor*

Prokofiev arr. Bailey	Lieutenant Kijé Suite *i Birth of Kijé ii Romance iii Kijé's Wedding*	9′
Bernstein arr. Grundman	Slava!	3.5′

Upper Voices — Elliot Mercer *conductor* James Gough *piano*

Imogen Harper, Jiyuan Li, Juliet Hesse,
Amy Johnson *featured vocalists*
Luya Li *violin*

Oliver Tarney	The Silver Swan	3.5′
Mendelssohn	Laudate Pueri	4′
Jenny Mahler	Come Alive	3.5′

Wind Octet — Anna Hashimoto *director*

Ruth Gipps	Wind Octet op65 *i Allegro moderato ii Waltz iii Andante doloroso*	11′

String Orchestra — Christopher Hirons *director*

Handel	Concerto Grosso op6 no10 *i Overture - Allegro - Lentement ii Air* *iii Allegro iv Allegro Moderato*	10′

Saxophone Ensemble — Sarah Markham *conductor*

Vivaldo arr. A Wilson	Concerto Grosso op3 no10 *i Allegro ii 2 Largo iii Allegro*	10′

Sinfonia — Robert Hodge *conductor*

Gershwin	An American In Paris	20′

Symphonic Wind Orchestra

Alisa D'Alesi, Juliet Hesse, Vivian Nash, Daniella Tsekhanovych-Grimak, Rory Zweimueller *flute*

Nathan Ikechukwu Daniel, Alec Thurbin, Leah Wiseman *oboe*

Leandra Li, Clare Jennings, Noah Keleta, Emily Ogunniyi, Qaali Rothmaler, Louis Spadano *clarinet*

Sophie Byrne, Jake Fokes, Rory Johnston, Nathanael McEachran *saxophone*

Florence Clarke, Jenna Hunt, Mehdi Uwahemu *bassoon*

Sophia da Costa, Arthur Kay, Philipp Rondola *horn*

Daisy Bokor-Ingram, Thomas Byrne, Thomas Doolan, Imogen Harper, Elara Jacobs, James Tweedie *trumpet*

Mo Aarab, Abigail Moore *trombone* Ben Tweedie *tuba* Kiran Grover *double bass*

Jacob Carr, Oscar Lond, Johan Rothmaler, Alicia Torrie, Angus Wong, Hailey Wong *percussion*

Upper Voices

Alex Cetateanu, Benjamin Chi, Annabelle Doolan, Imogen Harper, Juliet Hesse, Elara Jacobs, Katherine Jin da Silva, Amy Johnson, Jiyuan Li, Luya Li, Clemmie Luck, Nathanael McEachran, Benny Napier, May Noble-Eales, Alma Silvera, Samvid Sridhar

Wind Octet

Emilia Gahan & Lucy Palfrey *oboe*
Imogen Horrocks & Clarice Leung *clarinet*
Sinead McEvoy & Mellissa Hawkings *horn*
Smera Sachin & Meg Hards *bassoon*

String Orchestra

Samvid Sridhar, Elyssa Kiang, Eleanor Ezechukwu, Leandro Lawry, Helen Wang, Asaey Tekie, Logan Helme *violin I*

Francesca He, Torry Jang, Alice Cumberbatch, Ellie Zhu, Maynard Tejeda, Hania Djimali, Alex Gao *violin II*

Imogen Bloom, Soshin Yoshitake-Thatcher, Julieta Gutierrez Portilla *viola*

Hugo Borrion, Raphaël Demeester, Thomasina Larard, Alex Cetateanu, Kitty Ajaz, Anaiah Kashim, Cynthia Ung *cello*

Youer Chen, Rundong Liu, Ka Wing Yau, Benny Napier, Ethan Hesse *double bass*

Saxophone Ensemble

Isaac Appleton, Sophie Byrne, Kezia Colton, Jake Fokes, Tallulah Green, Elara Jacobs, Rory Johnston, Nina Linn, Nathanael McEachran

Sinfonia

Imogen Gray, Bea Murray, Jane Lee, Caia Harris, Khloe Capalad, Nirvana Che-Lai, Rory Zweimueller, Lucia Rapisarda Okamoto, Florence Mather, Teresa Kiang, Rosie Rodriguez-Vassiliou, Zachary Lam, Hector Bizet, Noah Keleta *violin I*

Eliza De Silva, Kazuki Kyo, Natan Sarkar, Aaron Tian, Aidan Zhao, Katherine Jin Da Silva, Luya Li, Keira Asad, Amy Johnson, James Simmons, Louis Spadano *violin II*

Izzy Ward, Julieta Gutierrez Portilla, Imogen Bloom, Soshin Yoshitake-Thatcher, Tom McMillan *viola*

Mikey Erskine, Isaac Appleton, Kalli Ziegler, Tyrone Musngi, Sami Uwahemu, Alma Silvera, Emi Price, Evelyn Yang, Anna Lea Gonzalez Duba, Sam Lewens, Emily Elliott, Atticus Larard, Aglaïa Carvalho-Dubost, Caspian Lee *cello*

Lucas Tao, Mylu Shahmanesh Jap, Eshed Mendelson Maoz, Albert Khadzhiev, Qixuan Han, Kiran Grover, Jacob Bailey *double bass*

Charlie Zha, Juliet Hesse, Emma Pang, Ka Men Yau *flute*

Euna Oh, Leah Wiseman, Nathan Ikechukwu Daniel *oboe*

Cecilia Committeri, Leandra Li, Sophie Byrne, Qaali Rothmaler *clarinet*

Sophie Byrne, Jake Fokes, Rory Johnson *saxophone*

Clarabel Mulligan, Mehdi Uwahemu, Jenna Hunt *bassoon*

Niara Fell, Joey Walker, Hugh Suggett, Arthur Kay *horn*

Oscar Lamb, Liam Aspinall, James Tweedie, Thomas Byrne *trumpet*

Maxine Chu, Abigail Moore, Johnny Lovatt *trombone*

Ben Tweedie *tuba*

Jacob Carr Oscar Lond, Chris Terian, Angus Wong, Hailey Wong *percussion*

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

Croydon MUSIC & ARTS

ALL STEINWAY SCHOOL · STEINWAY & SONS

TRINITY SCHOOL

Combined Orchestras of
Croydon Youth Orchestra
and
Trinity Music Academy

Peter Stark & Sam Scheer
Conductors

Alex Springate, piano

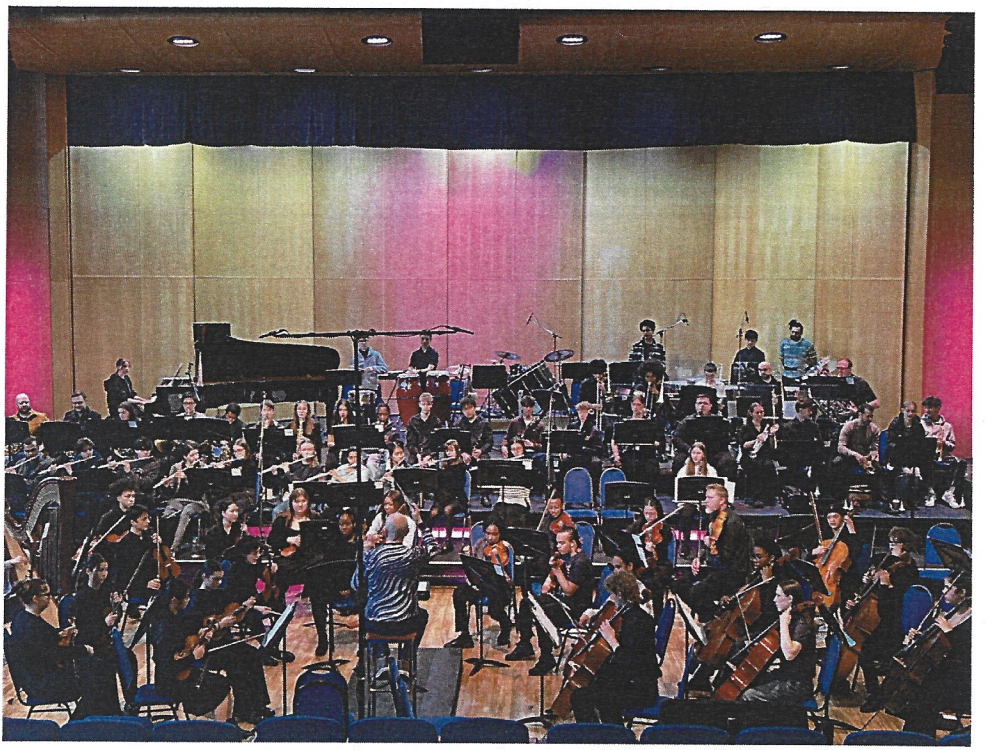
3.00pm Sunday 16th March 2025
Trinity Concert Hall

ROYAL COLLEGE OF MUSIC
London

CHINEKE!
FOUNDATION

Programme:

Avril Coleridge-Taylor	Comet Prelude
Alex Springate	Movement 2 from Piano Concerto No.1
Malcolm Arnold	Peterloo Overture Op.97
Arturo Márquez	Danzón No. 2



ROYAL COLLEGE OF MUSIC
London

We are deeply grateful to the Royal College of Music for the funding which has enabled the original score for Avril Coleridge Taylor's Comet Suite to be published and heard today.

Peter Stark, Conductor

Peter Stark's performances as a conductor are exhilarating, imaginative and inspiring. At the heart of all his work lies a passion and commitment to the study and practice of music to profit humanity. Peter is Rehearsal Director to the European Union Youth Orchestra, a Professor of Conducting at London's Royal College of Music. He has taught over six hundred private students, and his acclaimed courses in conducting have taken him across the world. His reputation as a teacher and mentor is internationally renowned.

Peter's growing media profile includes his appointment as series consultant to the popular BBC television series 'Maestro' and regular screen appearances as a mentor. For this role Peter was re-sponsible for the training of eight 'celebrity' students as orchestral conductors. Peter has since made live 'Maestro' webcam commentaries for the BBC Proms and a subsequent TV series.

Whilst having performed with a number of the world's leading ensembles such as the London Symphony Orchestra, the Hallé, the Bournemouth Symphony Orchestra, the English Chamber Orchestra, the Orchestra of the Age of Enlightenment and the Malaysian Philharmonic Orchestra Peter fosters a hunger to work with any orchestra that plays with spirit and enthusiasm.

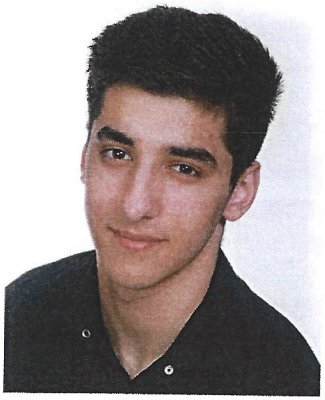
In addition to his work with the world's finest students Peter has conducted youth orchestras ranging from the Hertfordshire County Youth Orchestra (Principal Conductor since 1994) to the New South Wales Public Schools' Symphony Orchestra in Australia, the Ung Filharmonie of Norway and the Toyota City Orchestra in Japan. He is Principal Conductor to the Arabian Youth Orchestra and Principal Guest Conductor of the Singapore National Youth Orchestra. Between 1985 and 2010 Peter was Conductor in Residence of the National Youth Orchestra of Great Britain.

Plans for the forthcoming twelve months include two trips to the China Conservatory, Beijing and a return to Singapore. Two more EUYO residencies, in Ferrara, Italy and Grafenegg, Austria, complete the increasingly important role that international work plays in Peter's profile.

CHINEKE!
FOUNDATION

We are immensely grateful to the Chineke! Orchestra for their continued support of this wonderful project.

Sam Scheer, Conductor



Sam Scheer is a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had master-classes with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic Orchestras.

Recent highlights include performing with Orchestra Oleg Danovsky in Romania featuring Dvorak's Symphony No.9, and working with the Central Band of the Royal Air Force. Upcoming evens include performing Schoenberg's Pierrot Lunaire at the RCM and being invited by Martyn Brabbins to participate in the BBC Scottish Symphony Orchestra's Conducting Masterclass.

Alex Springate, piano

Alex is 16 years old and in Year 12 at Sutton Grammar School studying Maths, Further Maths, Physics and Music.

He started playing the piano at the age of 6. At the age of 11 he joined Trinity's Music Academy where he has studied piano under Seb Wybrew. He then undertook composition with Joseph Davies. Alex also plays saxophone and clarinet and currently studies jazz clarinet with Adie Starbuck.

He plays in the Sutton Grammer School Symphony Orchestra and the Sutton Youth Wind Orchestra and has performed in venues including Birmingham Symphony Hall. He has performed in masterclasses with Isata Kanneh-Mason and Mengyang Pan and won numerous awards at music festivals.
He hopes to either study Physics or Composition when he leaves school.

Programme notes

Avril Coleridge-Taylor Comet Prelude

Avril Coleridge Taylor was born in South Norwood in 1903 and lived in 66 Waddon New Road in Croydon. She was the daughter of Samuel Coleridge Taylor, the famous Black British composer, and so she grew up in a house of music: he was a successful composer and conductor not only in London's music scene but around the world. This happiness was very brief, aged just 9, Avril experienced the tragic and very public loss of her Dad, who died from pneumonia aged only 37.

She spent much of the rest of her life navigating his legacy and fighting to preserve it, while building her own career as a composer and a conductor. She began composing at 12, and over her lifetime produced an array of music – some of which under the name of a man - much of which has been unperformed. She conducted at the Royal Albert Hall when she was 30 and formed the Coleridge-Taylor Symphony Orchestra in 1941. With her brother she worked hard to secure her dad's legacy: while successful in his life, his impact began to be forgotten. It's only in recent years his full musical contribution has been reassessed, and with that, Avril's herself.

This piece, the Comet Suite, was written on board a plane in 1952 – Avril was a passenger on the first ever jet flight, the De Havilland Comet, which would carry regular commercial passengers from London Heathrow to Johannesburg, South Africa. The beginning of the jet age was a time of great excitement about being able to reach far off destinations. It seems like she was brought onto the flight especially to compose while on board the plane – to show how thrilling air travel be. The plane stopped at several destinations to refuel including Rome, Beirut and Khartoum, stops which influenced her writing of the score.

Avril was going to Cape Town to conduct for the South African Broadcasting Company, something which at the time in the country was limited to white people. This was because of a policy that enforced the racist separation of people to give white people the most power, a system called Apartheid. Though she performed in South Africa for two years, when the South African government realised that Avril had a Black father and a white mother, her bookings were cancelled.

Understanding Avril and what she was doing in South Africa isn't straightforward, and it is difficult to draw clear conclusions about it. Some have suggested she wanted to pass as white in order to change the government's opinions, others that she wanted to build a career she wasn't able to have in the UK due to sexism. We just don't know, but what we do know is that the experience changed her, and she went on to support many other Black musicians in her later career, for example, she formed and led a choir of performers of colour in the UK in 1956. It's worth remembering she was a composer and a conductor, and that she wrote this piece to conduct it. *Sarah Whitfield*

Alex Springate Movement 2 from Piano Concerto No.1

This piece took about a year to write in total - 5 months of developing all the thematic material and a further 7 months of tweaking and preparing parts for the orchestra. With heavy inspiration from the Late Romantic Piano Concertos, this is an adagio 2nd Movement written with the intention of showcasing solo instruments in the orchestra.

A trombone solo opens the piece in its upper register, sitting above a gentle string accompaniment before passing the main theme onto the clarinet. More thematic material is introduced before the piano makes its introduction - an allegro variation of the main theme with a string accompaniment in the bass. A soaring violin melody then leads the orchestra into a repeating toccata section that requires a high level of

technical skill and precision to perform correctly, with inspiration drawn from the first movement of Rachmaninoff's 3rd Piano Concerto. This allegro

section highlights different instruments in the orchestra - in particular the woodwind section, who have fiendishly difficult semiquaver passages in unison with the piano. The texture then quickly dissolves into a string-dominant chorale with an oboe solo before the piano returns with broad arpeggios and extended chords in the buildup to the climax. A solo piano moment bringing back earlier melodic and harmonic material leads the orchestra into the finale, which is heavily inspired by the finale from the 2nd Movement of Rachmaninoff's 2nd Piano Concerto.

The work as a whole includes a further first and third movements, which are in progress. But I have numerous solo piano compositions which are now complete.
Alex Springate

Malcolm Arnold Peterloo Overture Op.97

Peterloo Overture "Peterloo" is the derisive name given to an incident in 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. When they were interrupted by the Yeomanry and cavalry, 11 people were killed and 400 injured. This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.

Composer Sir Malcolm Arnold (1921 – 2006) was a trumpet player and renowned English composer of works in many genres. He wrote for over 100 films, winning an Oscar for *The Bridge on the River Kwai* . He was a Conscientious Objector who volunteered for service after his brother's death in the war, then wounded himself to return to civilian life. His style is tonal and rejoices in lively rhythms, brilliant orchestration, and an unabashed tunefulness.

Arturo Márquez Danzón No. 2

The music of Mexican composer Arturo Márquez has been gaining currency with orchestras and audiences throughout his homeland and around the world. He is best known for his series of danzóns, works based on a Cuban dance that migrated to Veracruz, Mexico. Márquez' Danzón No. 2, in particular, is one of the most popular and frequently performed works written after 1950 from Latin America.

In February 2006, Arturo Márquez received the Medalla de Oro al Mérito de Bellas Artes (Gold Medal of Merit in the Fine Arts), the highest honor given to artists by Mexico's Bellas Artes. Marquez wrote the following notes for the premiere of Danzón No. 2: "The idea of writing the Danzón 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom have a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

"Danzón 2 ... endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.

Orchestra

Flute
Aena Bourzoukou
Chloe Liew
Ruby Lane
Emilie Leroy (piccolo)
Aman Niranjan (piccolo)
Oscar Holland
Jasmin Smith
Harry Lamb
Lucy Heath
Jaymee Coonjobeeharry**

Oboe
Esther Williams**
Lucy Barlow

Clarinet
Joshua Lai
Alex Springate
Afia Akuoko
Asha Lamb

Bass Clarinet
Alex Hessey

Bassoon
Leo Jemison
Dominic Classen
Rosa Juritz *

Horn
Derryck Nasib**
Abi Binge
Nora Little
Lucas Boardman (RCM)
Isaac Shieh**
Xavier Karelis
Tom Hutchinson (RCM)

Trumpet
Talya Kuleshnyk
Gabriel Newlands
Gabriel Dias**
Dan Battersby
Ada Edwardes

Trombone
Ben Abraham
Catherine Mensah
Felix Shepherd*
Oskar Wermig

Tuba
Scott Browning*

Timpani & Percussion
Ellis Gate
Kaya Cetin
Kyle Blair
Dorian Mackowski
James Taylor*

Harp
Caitlin Liew

Piano
Ruby Little

Violin 1
Aree Du (leader)
Milly Rogers
Ines Henriques-Michie.
Lydia Bourzoukouv
Iris Wilkie-Jones
Lucian Joshi
Dora Acha
Abita Thambiayah
Isaac Rogers
Rachel Baidoo
Raye Harvey**
Guillaume de Rijk
Anne Winter *

Violin 2
Georges Wright
Tamanda Kakooza
Natasha Smith
Aliyah Booker**
Ben Fletcher
Emily McClintock
Elise Gilbert
Leon Moorhouse
Esme Gilbert
Sebastian Heitz
Eugenia Harvey
Emiliana Lawrence
Jayden McDonald
Demi-Jo Campbell
Jon Regan *
Kayden Suttle

Viola
Theo Acha
Cam'ron Pindi
Nathalia Main
Jessie Francis**
Chloe Law
Brooke Day*

Cello
Ben Weale
Jessica Lockeretz
Olivia Rochester-Hines
Bella Acha
Jossie Campbell**
Warren Duong
Tai-Shan Chan
Rachel Gallon
Charu Joshi
Amber Smith
Elias Reimers
Ava Wislon-Lloyd
Hannah Jordan
Kirsty Budgen*

Double Bass
Josiah Lupaka-Spencer
Aiyana Rennie**
Chloe Madhu Nicola Gaywood
Mafalda Ribeiro (RCM)

*CMA Staff
** **Chineke!**
RCM – Royal College of Music

Trinity Music Academy is a specialist Saturday School offering advanced training to ambitious and committed students. Open to boys and girls aged 8-18, it introduces the highest professional teaching and performance standards. It is unique in the presentation of solo repertoire and chamber music, with each term characterised by our performance programme. Self-expression and self-discovery is encouraged, together with communication skills and responsibility, and to develop individual confidence. Performance is at our core and students participate in masterclasses, performance classes, competitions and public concerts. The facilities at Trinity School are outstanding with Steinway Concert Grands in all performance spaces including our exceptional Concert Hall.

Croydon Music & Arts is a service within Croydon Council. We work to ensure children and young people in the borough have access to creative opportunities. We work as part of a network of local partners that include Croydon's schools, cultural organisations and services for children and young people. CMA is a Lead Delivery Partner for Southwest London Music, the Hub lead organisation for delivering the National Plan for Music Education in SW London.

We use much of our funding to reduce the cost of lessons and ensembles, to make music tuition as accessible as possible. Our ensembles provide progression routes across many strands, including creative and inclusive music making. We also with partner organisations who help diversify our offer to young people and provide additional role models beyond our core staff.

Thank you!

A very special thank you from all the students, to the Croydon Youth Music Association and Trinity Music Academy bakers. To all the staff at Croydon Music Service and the Trinity Music Academy, thank you for all your hard work and support, it has been another hugely memorable experience.

ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 17 March, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	7 Bagatelles op 33 no 7, presto	2'
Beethoven	Sonata no 13 op 27 no 1 *i* *Andante – Allegro – Andante* *ii* *Allegro molto e vivace* *iii* *Adagio con espressione* *iv* *Allegro vivace*	16'
Paul Mnatsakanov piano		
Haydn (1732–1809)	Cello Concerto no 1 in C major Hob VIIb:1 *i* *Moderato*	10'
Vivian Tupker cello **Archie Bonham** piano		
Beethoven	Piano trio op 11 in B flat major 'Gassenhauer' *i* *Allegro con brio* *ii* *Adagio* *iii* *Tema con Variazioni*	20'
Cherry Kwan oboe **Janice Chui** bassoon **Aidan Si** piano		

austrian cultural forum lon

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire*.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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A ROYAL COLLEGE OF MUSIC
OPERA STUDIO PRODUCTION

ROYAL
COLLEGE
OF MUSIC
London

MOZART'S
LE NOZZE DI FIGARO

Conductor **MICHAEL ROSEWELL**
Director **JEREMY SAMS**
Associate Director **HARRIET TAYLOR**
Movement Director **SCOTT HOWLAND**
Designer **ALEX DOIDGE-GREEN**
Lighting Designer **TIM MITCHELL**

7pm | 17, 19, 20 & 22 March 2025
ROYAL COLLEGE OF MUSIC

CAST

	Cast Fandango 17 & 20 March	Cast Flamenco 19 & 22 March
Count Almaviva	Sam Hird	Daniel Barrett
Countess Rosina Almaviva	Madeline Boreham	Georgia Melville
Susanna	Charlotte Jane Kennedy	Henna Mun
Figaro	Ross Fettes	Edward Birchinall
Cherubino	Cecilia Yufan Zhang	Anastasia Koorn
Marcellina	Alexandria Moon Antoinette Pompe van Meerdervoort (cover)	Alexandria Moon Antoinette Pompe van Meerdervoort (cover)
Bartolo	Gabriel Tufail Smith	David Fraser
Basilio	Marcus Swietlicki	Peng Tian
Don Curzio	Edvard Adde	Simon Mascarenhas Carter
Barbarina	Bella Marslen Xiaomin Cheng (cover)	Bella Marslen Xiaomin Cheng (cover)
Antonio	James Emerson Ted Day (cover)	James Emerson Ted Day (cover)

Chorus

Friends of Susanna Alexandra Cooper, Lori Grainger, Penglei Liang, Antoinette Pompe van Meerdervoort, Ariana Ricci, Sian Sulke, Yihan Wang, Rebecca West

Friends of Figaro Edvard Adde, David Fraser, Tom Law, Simon Mascarenhas Carter, Aaron Millar, Gabriel Tufail Smith

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Eating is not permitted during the performance. Thank you for your co-operation.

Programme details correct at time of going to print.

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

MOZART'S LE NOZZE DI FIGARO

MICHAEL ROSEWELL CONDUCTOR
JEREMY SAMS DIRECTOR
HARRIET TAYLOR ASSOCIATE DIRECTOR
SCOTT HOWLAND MOVEMENT DIRECTOR
ALEX DOIDGE-GREEN DESIGNER
TIM MITCHELL LIGHTING DESIGNER

17, 19, 20, 22 March 2025, 7pm
BRITTEN THEATRE

Please note this production uses haze.

Approximate total running time: 3 hours 15 minutes (including an interval of 20 minutes)

This production is made possible with the assistance of The Patrick & Helena Frost Foundation.

Campaign graphics by **Feast**
Editor **Joanna Wyld**
Programme design by **May Yan Man**

SYNOPSIS

WA Mozart (1756–1791)
Le nozze di Figaro K492 (1786)
To a libretto by Lorenzo Da Ponte (1749–1838) after Beaumarchais

Act I

It is the day of Figaro's wedding to Susanna, maid to the Countess. Figaro, valet to the Count, is assessing the bedroom offered to him by his employer; it conveniently adjoins both the Count's and the Countess' apartments. Susanna points out that the room will also be 'convenient'. Figaro determines to outwit his master.

But Figaro owes money to Marcellina, and has promised to marry her if he does not repay her. He has also raised the ire of Dr Bartolo, the Countess' former guardian, for his role in helping bring about the Count's marriage to the Countess. To complicate matters further, the young page Cherubino wants someone to intercede on his behalf with the Count, who has dismissed him from the castle after catching him with Antonio's daughter, Barbarina.

Suddenly the Count shows up, causing disarray. Cherubino hides and hears the Count's overtures to Susanna. The Count in turn hides, and overhears Basilio, the music master, making insinuations about Cherubino and the Countess. The Count emerges, discovers the unfortunate page, and sends him to join his regiment.

Act II

The Countess prays for the return of her husband's love. Figaro reveals his plan to outwit the Count: he has sent him an anonymous letter implying that the Countess has a lover. Susanna points out that Marcellina can still invoke the debt and stop the wedding, and a second plan is hatched. Susanna will agree to meet the Count in the garden, but Cherubino will go disguised in her place. Figaro instructs the women to dress Cherubino appropriately.

The page entertains the ladies by singing his latest composition. When he is half undressed, the Count arrives. Having received Figaro's letter, he is in a jealous rage. Cherubino, hidden in the closet, knocks over a chair. The Countess, in a panic, pretends that the noise is Susanna, but refuses to unlock the door; meanwhile, Susanna rescues Cherubino. Susanna locks herself in the closet.

The Countess attempts to explain to her husband the presence of Cherubino in her closet. She is as surprised as the Count when it is Susanna who emerges. The two women pretend that the whole episode was a trick to provoke the Count into better treatment of his wife. They confess that the letter was written by Figaro, who then joins them, unaware of the women's revelations to the Count. When Bartolo, Basilio and Marcellina arrive with a lawsuit to force Figaro's marriage to Marcellina, the Count is triumphant.

Interval (20 minutes)

Act III

The Countess and Susanna open the third act with a plan to disrupt the Count's amorous intentions. Susanna will agree to meet the Count that evening in the garden, but the Countess will go in her place, disguised as her maid.

On the advice of his legal consultant, Don Curzio, the Count insists that Figaro pay Marcellina at once or marry her. Figaro is saved by the timely revelation that he is the long-lost son of Marcellina and Bartolo; everyone but the Count and Don Curzio embraces their new relations.

Finally the wedding celebrations of Figaro and Susanna begin. Cherubino is unmasked among the bridesmaids, but Barbarina shames the Count into allowing him to stay at the castle. Susanna passes the Count the letter dictated by the Countess, confirming her evening rendezvous with him under the pine trees.

Act IV

In the garden, everybody is waiting: the Count and Figaro for Susanna; the Countess for the Count. Figaro rails against the faithlessness of Susanna, while she looks forward to the conclusion of her plans.

The appearance of Cherubino is potentially disastrous, but the Count arrives and woos 'Susanna', in fact his wife. The jealous Figaro is then confronted by Susanna, disguised as the Countess, but he recognises his bride and they are reconciled – witnessed by the Count, who believes he sees his wife in the arms of his valet. He denounces her; the real Countess unmasks herself and forgives her husband. The day ends in celebration.

Sir Thomas Allen

DIRECTOR'S NOTE

I've known this opera for longer than I care to, or am able to, remember. As a kid I studied it for O Level; in middle age I was lucky enough to be asked to translate it for English National Opera; and I've lost count of the number of performances and productions I've seen there and elsewhere. So, now in old(er) age, to be asked to direct it was a delightful surprise. I felt I knew it really well, but only as an onlooker – it was high time to get properly immersed.

Figaro is one of the few operas to genuinely observe Aristotle's 'unities'. It all happens in one place (the Count's estate), on one day (*La folle journée* or 'The Mad Day' is Beaumarchais' actual title), and with one main plot (the *mariage* of Beaumarchais' subtitle. It's about Figaro's wedding, not his marriage). So, first things first, where to set it? I recall a holiday in St Emilion in France – a huge area given over to one crop only, grapes for the production of wine. And peppered throughout the countryside were châteaux, self-contained estates in the middle of vast vineyards. Some of which make ends meet by having guests, and putting on weddings. Some are visibly collapsing and decaying – apparently young people don't drink red wine any more. That, I thought, was very *Figaro*: a hermetically sealed place, rooted in feudal tradition, challenged by the fact that the world is changing. A place which nature (not just plant life, but also human nature) was eventually going to engulf.

Nature in *Figaro* is pretty much centred in Act Four, which some people think of as a coda. For me, though, Act Four is where we are heading throughout the evening – hence, in the set that our designer Alex Doidge-Green came up with, leaves and trees are pushing their way onto the stage throughout the show.

So, we are in a wine estate. Many of them date from the turn of the 19th century, but should we set it then? I didn't particularly want to do frills, furbelows and frockcoats – to me they so often look like costumes, as opposed to what actual people might actually wear. And staging this in 2025 seemed to raise too many questions (and answers) about sexual politics. So we plumped for a very vaguely 70s to 80s look: a time when it was acknowledged, if not accepted, that the boss of a business might well try it on with a member of the staff – and when women's reactions ranged from indignation to emulation (let's not forget that in Beaumarchais' sequel, Cherubino sires the Countess' child). *Rivals*, basically, but much more serious – and much sadder.

An opera in four acts, of course. But, most vitally, in one day. We were very keen to show not one set per act, but one basic set that spins and turns and adumbrates one story as it develops during that day. Writing this mid-rehearsal, I'm pleased to report that working on this masterpiece with wonderful young singers is not a matter so much of directing, but of discovery. And if something's not yet gelling or flowing it certainly isn't Mozart's fault, nor Da Ponte's. It's for us, for a roomful of us, to work out. And we are, bit by bit, doing just that. Discovering.

Jeremy Sams

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Visiting Professor of Opera
Dame Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Amy van Walsum

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor
Michael Rosewell

Director
Jeremy Sams

Associate Director
Harriet Taylor

Movement Director
Scott Howland

Designer
Alex Doidge-Green

Lighting Designer
Tim Mitchell

Production Manager
Paul Tucker

Stage Manager
Giulia Mazzoccanti

Technical Stage Manager
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Deputy Stage Manager
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Daiva Aleksiunaite

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Lighting Associate
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Sofia Bagulho

Assistant Conductor
Jo Ramadan

Répétiteurs
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Matteo Dalle Fratte
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Coaches
Andrew Shore
Sir Thomas Allen

Orchestral Coaches
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Cath Haggo
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CREATIVE TEAM

Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America Prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, English National Opera and the Royal Ballet and Opera, Covent Garden.

Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at international music festivals in Aldeburgh, Bath, Buxton, Edinburgh, Heidelberg, Montepulciano, Perth and Zagreb, with orchestras such as Staatsorchester Rheinische Philharmonie, National Symphony Orchestra (formerly RTÉ), London Mozart Players, Scottish Opera and Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, as well as recording with Linn and Decca. Michael completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company into greater prominence and recognition.

Jeremy Sams
Director

Jeremy Sams is a British theatre director, writer, translator, orchestrator, musical director, film composer and lyricist. The son of the late Shakespearean scholar and musicologist Eric Sams, he read Music, French and German at Magdalene College, Cambridge and piano at the Guildhall School of Music. He then worked as a freelance pianist and coach, giving recitals and tours and doing stints as a répétiteur at opera houses in Brussels and Ankara. Sams' many translations include plays by Botho Strauß; Mozart's *Le nozze di Figaro*, *The Magic Flute*, Puccini's *La bohème* and Wagner's *The Ring Cycle* for English National Opera; *The Merry Widow* for Covent Garden; *Les Parents terribles*, *The Miser* and *Mary Stuart* for the Royal National Theatre (RNT); *The Threepenny Opera* for the Donmar Warehouse; and *What's in a Name?* for the Birmingham Repertory Theatre. He has written, arranged and directed music for some 50 theatre productions, including *The Wind in the Willows* and *Arcadia* (RNT) and *The Merry Wives of Windsor* (Royal Shakespeare Company).

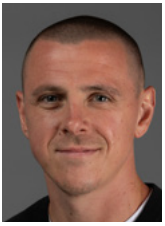
Harriet Taylor
Associate Director

Harriet Taylor is an American director working across theatre, musical theatre and opera. This is her second time working at the Royal College of Music, where she previously assisted Jeremy Sams on *Flight*.

Having completed the Royal Opera House (ROH)'s Jette Parker Artists Programme in 2024, Harriet has directed at Covent Garden's mainstage and Linbury Theatre. Projects include John Harbison's *Full Moon in March*; the Learning & Participation commission, *Nacht*; and a semi-staged *Medea*. She has co-directed mainstage scenes as part of the Jette Parker Programme's Summer Performances.

As an assistant director at the ROH, Harriet has worked on productions including: *Das Rheingold*, *The Rape of Lucretia*, *Il Trovatore*, *Seven Deadly Sins/Mahagonny Songspiel*, *Salome*, *Don Carlo*, *Le nozze di Figaro* and *Hansel and Gretel*. Harriet staged the 2023 Clonter Opera gala, assisted on the 2024 revival of *Giulio Cesare* at Glyndebourne, and directed *The Turn of the Screw* at the Baxter Theatre, Cape Town.

In theatre, Harriet has directed at the Barbican, Battersea Arts Centre, The Pleasance, The Coronet Theatre, Edinburgh Fringe, Theatre 503 and the Rose Theatre in Kingston, where she won the Audience Choice Award at the International Youth Arts Festival. Much of her work is with theatre company Nothing to Perform (N2P), which she co-artistic directs with Scott Howland. Upcoming projects include assisting on *Káťa Kabanová* at Glyndebourne.



Scott Howland
Movement Director

Scott is a movement director and writer from the northeast of England working across opera, theatre, film and television. He earned an MA at the Royal Academy of Dramatic Art (RADA) in 2017. At Covent Garden, Scott has worked on: *Medea* (movement director), *Full Moon in March* (R&D movement director), *Nacht* (movement director/librettist) and *The Turn of The Screw* (movement director), a co-production between the Jette Parker Artist Programme and the University of Cape Town at the Baxter Theatre in South Africa.
In theatre, Scott has worked with companies such as the National, Battersea Arts Centre, National Youth Theatre and the Young Vic on projects ranging from writing commissions and virtual reality theatre to UK tours. Scott is also the co-artistic director of N2P (nothingtoperform.com), a collective that creates original work and offers support and training in the creative arts.

Alex Doidge-Green
Designer

Since graduating with First Class Honours in Theatre Design at Nottingham Trent University, Alex has assisted Francis O'Connor. He has worked as Designer on productions including: *She Loves Me*, *Into the Woods* (Royal Conservatoire of Scotland); *Les Misérables*, *Hairspray*, *Betty Blue Eyes* (Pimlico Opera); *BU21* (Trafalgar Studios/Theatre 503); *Grand Guignol* (Theatre Royal Plymouth/Southwark Playhouse); *The Tale of the Frog Prince*, *Trojan Women* (Singapore Repertory Theatre); *Out There* (British Youth Music Theatre); *Wonderland Restored*, *Dr Ferret's Bad Medicine Roadshow* (Opera North Youth Ccompany); *Orpheus in the Underworld* (Royal Academy of Music); *Pinocchio* (Cambridge Philharmonic); *Peter Grimes* (London Philharmonic Orchestra at Royal Festival Hall and Symphony Hall). As Associate Designer, he has worked on: *The Lavender Hill Mob*; *Maggie May* (Leeds Playhouse); *What's in a Name?*; *Harold and Maude* (Charing Cross Theatre); *The Father* (The Gate Theatre, Dublin); *Loserville* (Garrick Theatre).

Tim Mitchell
Lighting Designer

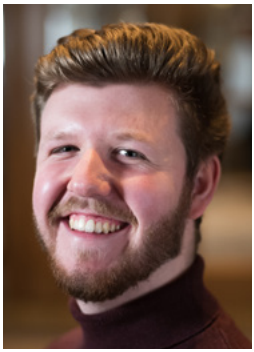
Tim is an Associate Artist for the Royal Shakespeare Company (RSC) and Chichester Festival Theatre and a Fellow of the Royal Welsh College of Music & Drama. In 2015 he won a Knight of Illumination Award for *Taken At Midnight* (Chichester). He was nominated for an Olivier Award for *Henry IV* Parts 1 and 2 (RSC), a Green Room Award for *Singin' in the Rain*, and a Critics' Award for Theatre in Scotland for *Alice's Adventures in Wonderland* (Royal Lyceum). He has been awarded a Nalieda Award for *King Kong* (Fugard Theatre) and in 2018 and 2020 was nominated for Best Lighting Design in the Fleur Du Cap Awards for *King Kong* and *Kinky Boots* respectively.

Recent credits include: *Sister Act* (West End, UK and international tours); *Singin' in the Rain* (international tour); *Charlie and The Chocolate Factory* (Leeds Playhouse, UK tour); *A Christmas Carol* (RSC); *Idiots Assemble: Spitting Image Live*, *Upstart Crow* (West End); *Calamity Jane* (Royal Exchange); *Jeeves Takes Charge* (Bath Theatre Royal); *Wicked* (Oslo); *Hello, Dolly!* (Paris); *Wicked* (Denmark); *Rent* (Switzerland); *Cinderella* (Nottingham Playhouse); *HMS Pinafore*, *The Force of Destiny*, *Fidelio*, *Iolanthe* (ENO); *Island of Dreams*, *Tosca*, *Tristan und Isolde*, *La Gioconda*, *Otello* (Grange Park Opera); *L'Orfeo*, *Fairy Queen* (Longborough Festival Opera); *Sinatra The Musical*, *The Play What I Wrote*, *The Exorcist* (Birmingham Rep); *She Loves You* (Aarhus), *Atlantis* (Tivoli); *A Streetcar Named Desire* (Orlando/Nashville Ballet); *West Side Story* (Fugard Cape Town); *Funny Girl*, *Guys and Dolls* (Paris); *Margrethe Pressure* (Toronto).

CAST

Sam Hird Count Almaviva

Sam is studying at the Royal College of Music Opera Studio with Peter Savidge and Sir Thomas Allen. In 2024 he won First Place and the Audience Vote at the Clonter Opera Prize, and at the Peter Hulsen Orchestral Song Award. Other recent engagements include Ramiro in Ravel's *L'heure espagnole*, Danilo in Lehár's *The Merry Widow* and Biagio in Gazzaniga's *Don Giovanni Tenorio* (all RCM productions). Sam is a Samling Artist, an Associate Artist for Sinfonia Smith Square and is generously supported by the Josephine Baker Trust and the Richard Silver Scholarship.



Daniel Barrett Count Almaviva

Daniel Barrett is a Glaswegian baritone studying with Russell Smythe at the Royal College of Music Opera Studio. He is a Drapers de Turckheim Scholar supported by the Zhenghill Award. Daniel won First Prize in the RCM Lieder Competition 2022; Second Prize in the RCM Brooks Van Der Pump English Song Competition 2022; and Third Prize in the Lies Askonas Competition Finals 2023. During the summer of 2022, Daniel was part of the Verbier Festival's Atelier Lyrique programme. He performed the role of Figaro in *The Barber of Seville* as a Young Artist at Opera Holland Park (summer 2024). He will be making his Scottish Opera debut in their forthcoming 2025/26 season.

Madeline Boreham Countess Rosina Almaviva

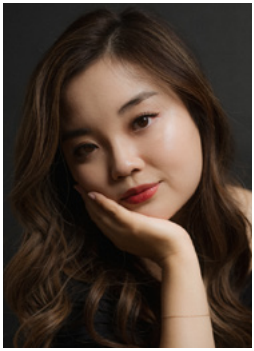
Madeline Boreham is supported by the Josephine Baker Trust, The Drake Calleja Trust and The Countess of Munster Musical Trust. She studies at the Royal College of Music with Ben Johnson as a Kiri Te Kanawa Foundation Scholar, in collaboration with Il Circolo. In 2024, Madeline performed as Mimì in *La bohème* with English National Opera and as Valencienne in the RCM's *The Merry Widow*. Madeline was awarded Second Place at the 2024 Kathleen Ferrier Awards and the Schubert Song Prize at the London Song Festival. She gave her first international recital in Leipzig in February 2025.

Georgia Melville Countess Rosina Almaviva

Australian soprano Georgia Melville is in her second year at the Royal College of Music's Opera Studio, studying with Janis Kelly. Recent performances include Mistinguett in a staged version of Britten's *Les Illuminations*, Hanna in *The Merry Widow*, Donna Elvira in *Don Giovanni Tenorio* (all at RCM) and Soeur Claire in *Dialogues des Carmélites* and Chorus in *L'elisir d'amore* with Glyndebourne Festival Opera. Georgia is the inaugural Alastair Jackson International Opera Award Holder, supported by Melba Opera Trust and The Tait Memorial Trust. She is also supported by the Josephine Baker Trust and The Ian Smith of Stornoway Legacy.

Charlotte Jane Kennedy Susanna

Winner of the Loveday Song Prize at the 69th Kathleen Ferrier Awards, Charlotte Jane Kennedy is currently part of the Royal College of Music's International Opera Studio, studying under Janis Kelly. This summer, Charlotte returns to Garsington Opera for her second season as an Alvarez Emerging Artist performing Gianetta in Donizetti's *L'elisir d'amore*. Recent roles at the RCM include Mistinguett in Weill's *Chansons des Quais* and Maturina in Gazzaniga's *Don Giovanni Tenorio*. Charlotte is a Karaviotis Scholar supported by the Stephen Stuart-Smith Vocal Award and is also supported by the Drake Calleja Trust, The Wayne Sleep Foundation and Help Musicians.



Henna Mun Susanna

Henna Mun studies at the Royal College of Music's Opera Studio under the tutelage of Mary Nelson. She is the Andrea Bocelli Foundation-Community Jameel Scholar, supported by the Midori Nishiura Scholarship, the Basil Coleman Opera Award and the Josephine Baker Trust. In 2024, Henna made her Glyndebourne debut as a Jerwood Young Artist, won the John Christie Award and First Place at the Clonter Opera Prize, and performed a duet with Andrea Bocelli at BST Hyde Park. She returns to Glyndebourne to originate the role of Phyllis in *The Railway Children* by Mark-Anthony Turnage. Recent roles include Hanna in *The Merry Widow*, Eurydice in *Orpheus in the Underworld* and Ilia in *Idomeneo*.

Ross Fettes Figaro

Scottish bass-baritone Ross Fettes is studying at the Royal College of Music's Opera Studio under the tutelage of Graeme Broadbent. Recent performances include Chorus at Glyndebourne's Summer Festival, Baron Zeta in Lehár's *The Merry Widow*, Pasquariello in Gazzaniga's *Don Giovanni Tenorio* and The Conductor in Libby Larsen's *Barnum's Bird* – all at RCM. Highlights also include Figaro in Westminster Opera Company's *Le nozze di Figaro* and Colline in Hurn Court Opera's production of Puccini's *La bohème*. He is a Stephen Roberts/Stephen Catto Memorial Scholar, a Josephine Baker Trust Scholar and is supported by The Countess of Munster Musical Trust.

Edward Birchinall Figaro

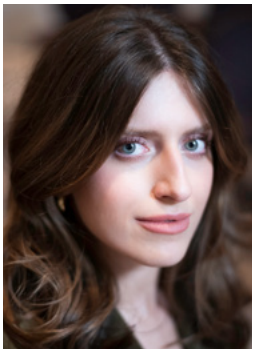
Edward Birchinall is part of the Royal College of Music Opera Studio under the tutelage of Russell Smythe. He recently performed as Don Iñigo Gomez in *L'heure espagnole*, competed in the semi-final of the Kathleen Ferrier Awards, and was a Britten Pears Scholar studying French Mélodie. He previously obtained a Masters in Performance with distinction from the Guildhall, winning prizes such as the Anne Wyburd Prize for Lied Performance. Edward is grateful to receive the Derek Butler Scholarship alongside support from Help Musicians UK and The Countess of Munster Trust. This summer, he will be joining the Glyndebourne Chorus.

Cecilia Yufan Zhang Cherubino

Cecilia Yufan Zhang is a Chinese-Kiwi mezzo soprano, currently studying at the Royal College of Music's Opera Studio as an Alice Templeton Scholar under Patricia Bardon. Recent roles include Mistinguett in Weill's *Chansons des Quais* at the RCM and the title role in *The Rape of Lucretia* with British Youth Opera. Upcoming engagements include Julia Bertram in *Mansfield Park* (New Zealand Opera) and the RCM Mel Bonis Song Recital at Wigmore Hall on 15 June. Before moving to the UK, she was a young artist at Te Pae Kōkako Opera Studio, studying with Catrin Johnsson.

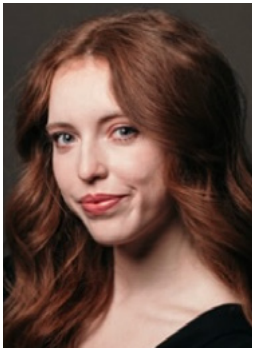
Anastasia Koorn Cherubino

American mezzo soprano Anastasia Koorn is studying at the RCM's Opera Studio as an Andrea Bocelli Foundation-Community Jameel Scholar supported by the H&F Music Award under the tutelage of Tim Evans-Jones. Anastasia's performances with RCM include Concepción (*L'heure espagnole*), Maman/La Tasse Chinoise/La Libellule (*L'enfant et les sortilèges*), Praskowia (*The Merry Widow*) and Cupid (*Orpheus in the Underworld*). She has also debuted Hänsel (*Hänsel und Gretel*), Serse (*Serse*), Bradamante (*Alcina*), Phoebe (*Yeomen of the Guard*) and Iolanthe (*Iolanthe*). Anastasia recently featured as a recital soloist with the Andrea Bocelli Foundation at the Macerata Opera Festival. Future engagements include Glyndebourne Festival Opera 2025.



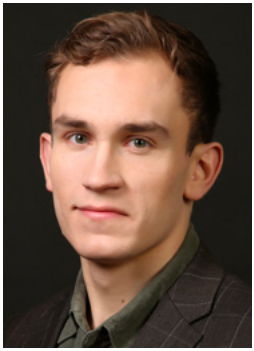
Alexandria Moon Marcellina

British mezzo soprano Alexandria Moon is a member of the Opera Studio at the Royal College of Music and is the Lotti Masterson and H&F Music Award holder, studying with Dinah Harris. Her studies are generously supported by the Drake Calleja and Josephine Baker Trusts. Alexandria recently debuted Lucretia, mentored by Dame Sarah Connolly (*The Rape of Lucretia*, British Youth Opera). Other role highlights include Concepción (*L'heure espagnole*, RCM) Cherubino (*Le nozze di Figaro*, Westminster Opera), L'enfant (*L'enfant et les sortileges*, RCM), and Mistress Ford (*Sir John in Love*, Opera Holland Park and British Youth Opera).



Antoinette Pompe van Meerdervoort Marcellina (cover)

Antoinette Pompe van Meerdervoort is pursuing her MMus at the Royal College of Music under the tutelage of Patricia Bardon. She recently performed as Dorabella (*Così fan tutte*), Idamante (*Idomeneo*) and La marquise (*La Fille du régiment*) in RCM's Opera Scenes, as well as a role in the summer contemporary Opera Scenes in collaboration with Tête à Tête Opera. She will sing with The Grange Festival this summer. During her undergraduate at the IU Jacobs School of Music, she performed roles including Hänsel (*Hänsel und Gretel*), Meg Page (*Falstaff*), Ruggiero (*Alcina*), La Ciesca (*Gianni Schicchi*), and Suzuki (*Madame Butterfly*).

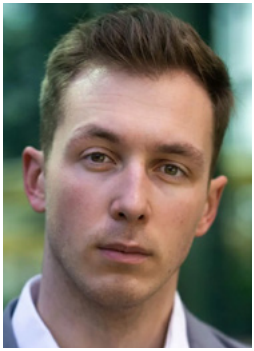


Gabriel Tufail Smith Bartolo

Gabriel Tufail Smith is studying for his Masters with Graeme Broadbent at the Royal College of Music, as a David W Patterson Scholar supported by The Countess of Munster Musical Trust. Last year, he performed roles in RCM Opera Studio productions and with Tête à Tête, and sang as Masetto and Prince Gremin in concert with Brunswick Vocal Arts. He also sang Colline in *La bohème* for the Italian Cultural Institute's commemoration of Puccini's centenary. Performances this year include Glyndebourne chorus and covering a small role in *Parsifal* and *Il barbiere di Siviglia*, and performing and covering Commendatore and Masetto in *Don Giovanni* at the Da Ponte Festival.

David Fraser Bartolo

David Fraser made his debut in the chorus of *Don Giovanni* with Opera Viva in 2017. David is a Masters student at the Royal College of Music studying with Graeme Broadbent. He has sung in RCM Big Band concerts and in *Orpheus in the Underworld*. He made his solo debut as Commendatore in the RCM's *Don Giovanni Tenorio*, described as 'splendidly imposing' (*The Daily Express*). David is passionate about finding younger audiences for opera and has over 250,000 followers on TikTok, 100,000 on Instagram and 45,000 subscribers on YouTube. In 2024, he gained 100 million views across the three platforms.



Marcus Swietlicki Basilio

Marcus Swietlicki is studying for his Artist Diploma at the Royal College of Music with Russell Smyth, as a Graham Brookman Scholar supported by the Theo Max van der Beugel Scholarship and the Marian and Gordon Pell Award. At the Royal Conservatoire of Scotland, Marcus received the Winnie Busfield Singing Award 2018, and he gained third place at the Kathleen Ferrier Society Bursary Competition for Young Singers. Marcus played PT Barnum in Libby Larsen's *Barnum's Bird*, Don Giovanni in Gazzaniga's *Don Giovanni Tenorio*, Camille de Roussillon in *The Merry Widow* (RCM), and sang Count Almaviva for Opera Holland Park with their Young Artist Programme.

Peng Tian Basilio

Tenor Peng Tian is currently pursuing an Artist Diploma in Opera at the Royal College of Music Opera Studio under the tutelage of Nick Sears. He is a Sheila Saam Memorial Scholar supported by the Tiong Kiu King Scholarship and the Mason Award. Most recent performances at the College include the role of Gonzalve in *L'heure espagnole*. Highlights of Peng's 2023/24 performance season include playing the title role in Gazzaniga's *Don Giovanni Tenorio* and the role of Cascada in *The Merry Widow*, both in the Britten Theatre.

Edvard Adde Don Curzio

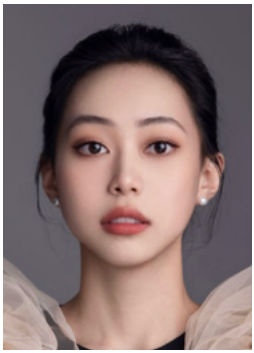
Edvard Adde is an Anglo-Norse Award holder supported by the Maria Björnson Memorial Fund Award. Edvard graduated from the Royal Conservatoire of Scotland and is currently completing his Masters at the Royal College of Music, studying with Jonathan Lemalu and Gary Matthewman. Last summer, Edvard covered the role of Ernesto in *Don Pasquale* for Scherzo Ensemble at Longhope Opera. In 2021 he was awarded second place in the junior Kathleen Ferrier Awards, and made his operatic debut as Rinuccio in *Gianni Schicchi* with Opera Rogaland in Norway. In 2022 he reprised the role in Palermo, Italy.

Simon Mascarenhas Carter Don Curzio

Simon Mascarenhas Carter is a Leverhulme Arts Scholar studying at the Royal College of Music under the tutelage of Patricia Rozario and Joseph Ramadan. In the 2024/25 season, Simon makes his debut as Don Ottavio in *Don Giovanni* at the Waterperry Opera Festival and joins the Glyndebourne Chorus for *Parsifal* and *Il barbiere di Siviglia*. Highlights of Simon's 2023/24 season include playing Raoul de St Brioche in Lehár's *The Merry Widow* at RCM and covering Ferrando in *Così fan tutte* at the Da Ponte Opera Festival. Simon previously worked as a hospital pharmacist, and sang as a lay clerk in the Choir of King's College, Cambridge.

Bella Marslen Barbarina

Bella Marslen is a postgraduate student at the Royal College of Music, studying with Janis Kelly. She is an Andrew Treagus Scholar supported by the Colin and Mimi Watts Scholarship. Bella was a 2022/23 Young Artist and Bendat Scholar with West Australian Opera. Operatic and concert roles include Lauretta and Una Conversa in *Gianni Schicchi/Suor Angelica* (2021, Freeze Frame Opera), soprano soloist in Bach's Easter Oratorio (2023, West Australian Opera), and First Wood Sprite in *Rusalka* (2024, West Australian Opera). Bella was a Finalist Prize Winner in the 2024 Joan Sutherland & Richard Bonynge Bel Canto Awards.



Xiaomin Cheng Barbarina (cover)

Xiaomin Cheng is in her second year of her Masters at the Royal College of Music, studying under Patricia Bardon. She is a Helen Majorie Tonks Scholar. She has participated in masterclasses with Amanda Roocroft and Pauliina Tukiainen, and was recently selected to sing for Metropolitan tenor Allan Glassman for a masterclass and concert organised by the British Opera Academy. Last summer, she worked with Arcadian Opera in London playing Xinyue in *The Stone God*, and was invited as a soloist to the 11th Huang-He International Music Festival at the Henan Provincial Arts Centre in China.

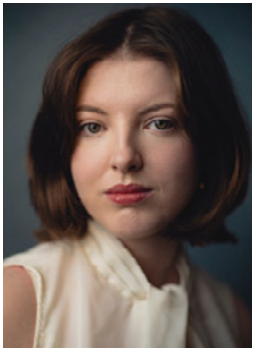
James Emerson Antonio

James Emerson is pursuing his Master of Performance at the Royal College of Music as a Sir Gordon Palmer Scholar, supported by the Martin Harris Scholarship and the Big Give Scholarship. He recently portrayed Bogdanowitsch in *The Merry Widow* and Philippe in the contemporary short opera *Airtime*. James performs widely in recitals, concerts and operatic productions, and holds a Master of Music (Opera Performance) from The University of Melbourne. Guided by Russell Smythe and coached by Caroline Dowdle, James is supported by the Yvonne Kenny Award (Australian Music Foundation/Australian Elizabethan Trust), the Tait White Award (Tait Memorial Trust), and the Josephine Baker Trust.

Ted Day Antonio (cover)

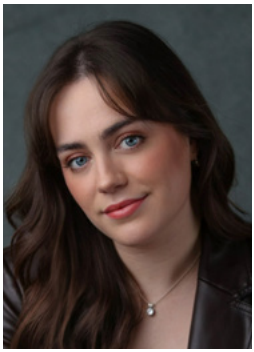
Ted Day is in his final year of postgraduate study at the Royal College of Music, where he holds the Douglas and Hilda Simmonds Scholarship. He studies with Tim Evans-Jones and Bryan Evans. Recent performances include Kromow in *The Merry Widow*; premiering the chamber opera *Fanny & Stella's Last Day Out* in the role of Fanny; and his debut at the Royal Albert Hall in *Song Queen: A Pidgin Opera*. Other roles include Harasta in *The Cunning Little Vixen* and Adriodate in *Xerxes*. This spring, Ted plays He in *Cupboard Love* and appears in a concert of Emily Dickinson's poetry with Dylan Perez.

CHORUS



Alexandra Cooper Soprano

Alexandra Cooper is the Stephen Catto Memorial Scholar at the Royal College of Music, where she studies with Tim Evans-Jones and Sebastian Wybrew. She completed her BMus at RCM as the Douglas and Hilda Simmonds Scholar. Performance credits include Ensemble in Jonathan Dove's *Flight* and Opera Scenes as Serpina in *La serva padrona* and Rosmene in *Imeneo*. She was also a finalist in the 2023 Charles Wood Song Competition and previously a scholar at the Junior Royal Birmingham Conservatoire, where she was awarded the Peter Vernon Vocal Prize. Upcoming performances include Ida in *Die Fledermaus* with Westminster Opera.



Lori Grainger Soprano

Lori Grainger is the Neville Wathen Scholar at the Royal College of Music, where she studies with Peter Savidge and Gary Matthewman. Lori made her opera debut in the off-stage chorus for RCM's 2023 production of Libby Larsen's *Barnum's Bird*, performing onstage in *The Merry Widow* in 2024. Lori has recently ventured into onscreen projects, notably as a choir member in *The Choral*, an upcoming collaboration between Nicholas Hytner and Alan Bennett, and featuring in the short film *In the Shadow*, working with a Grammy-nominated cast and crew.

Tom Law Tenor

Tom is a John Nickson and Simon Rew Scholar in memory of Sir Peter Jonas, supported by the Geoffrey Boyes Memorial Scholarship. He is the winner of the RCM's prestigious Poppy Holden Award and Alvarez Emerging Artist at Garsington Opera (2025), studying with Timothy Evans-Jones and Gary Matthewman. Tom has performed in RCM productions including *L'enfant et les sortilèges*, *La bella dormente nel bosco* and Libby Larsen's *Barnum's Bird*, in which he played the role of Bayard Taylor. He performs extensively in oratorio and concert work with the London Mozart Players and Portsmouth Cathedral Choir.

Penglei Liang Soprano

Penglei Liang is pursuing her Masters degree at the Royal College of Music supported by the Audrey Sacher Award. She is studying with Jeffrey Stewart and Bryan Evans, having gained a Masters in Musicology from the University of Edinburgh. Concert solos include *Carmina Burana* and Rossini's *Petite Messe Solennelle*. Operatic roles include Laoula (*L'étoile*), Elmira (*Sosarme*) and Hélène (*Véronique*). Penglei participated in the RCM Song Plus Programme, and received coaching from Pumeza Matshikiza. She has performed in *Madame Butterfly* at St John's Smith Square, and at the 2024 BBC Proms in Holst's *The Planets*.

Aaron Millar Baritone

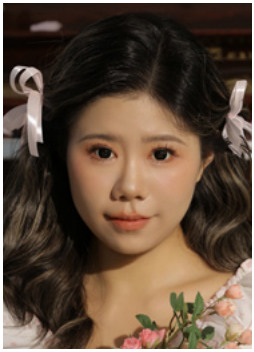
Aaron Millar began his undergraduate studies at the Royal College of Music in 2022. He is a Scholar holding the Baring Foundation Award. Aaron previously studied under the tutelage of Jeanette Massocchi, and is now studying with Ben Johnson. He has sung in the RCM opera *Barnum's Bird* as a member of the chorus, and in the RCM Chorus in the recent performance of Tippett's *A Child of Our Time*. Aaron is a previous first place winner of Music in the Vale, and was highly commended at the Kathleen Ferrier Junior Awards.

Ariana Ricci Soprano

Ariana Ricci studies with Janis Kelly at the Royal College of Music as an Australian Commonwealth Scholar supported by a Freedman Award. Ariana completed her Bachelor of Music at the Sydney Conservatorium of Music and was a finalist and prize-winner in the 2024 IFAC Handa Australian Singing Competition, the 2024 Sydney Eisteddfod Opera Scholarship Competition and the 2023 Demant Dreikurs Scholarship Song Competition. Roles include Gretel, *Hansel and Gretel*, Le Feu, *L'enfant et les sortilèges* and Spring/Nymph, *The Fairy Queen*. Concert soloist credits include the Nelson Mass, *Messiah* and Ešenvalds' *Passion and Resurrection* with the Sydney Symphony Orchestra and Stephen Layton.

Sian Sulke Mezzo soprano

Sian Sulke is currently studying for her Masters at the Royal College of Music under the tutelage of Miranda Wright and Jo Ramadan. During her undergraduate studies at St Peter's College, Oxford, she held the Senior Choral Scholarship and has since performed and toured as a soloist with choirs such as Girton College Choir and St Luke's, Chelsea, with whom she also recorded evensong for BBC Radio 3. Recent performances include the role of Tisbe in Rossini's *La Cenerentola* with RCM spring Opera Scenes, *Noye's Fludde* and the RCM Historical Performance concert series.



Yihan Wang Soprano

Yihan Wang is a Chinese singer currently pursuing her Masters at the Royal College of Music, studying under Amanda Roocroft. Roles include the Countess in *Le nozze di Figaro*, Alice in *Falstaff*, Sylviane in *The Merry Widow* and Marie in *The Bartered Bride*. Yihan has participated in masterclasses with Lynn Eustis and Robyn Allegra Parton. She is also the recipient of the Basil Coleman Opera Award.

Rebecca West Mezzo soprano

Rebecca West is in her third year of undergraduate studies at the Royal College of Music. She was part of the premiering company of Scottish Opera's critically acclaimed modern opera *Rubble* (2022) and is a member of the National Youth Choir of Scotland. She performed as part of the chorus in the BBC Proms production of Mendelssohn's *A Midsummer Night's Dream* (2024) and has been a performer in the Edinburgh International Festival for the past three years, including in Elgar's *The Dream of Gerontius* (2022), Duruflé's *Requiem* (2023) and Golijov's *La Pasión según San Marcos* (2024).

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RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 18 March, 1.05pm

Performance Studio

Welcome to the Royal College of Music

JS Bach (1685–1750)	Sonata for solo violin, no 2 in A minor *ii* *Fuga*	9'
Emma Demetriades violin		
Louise Farrenc (1804–1875)	Trio for flute, cello and piano op 45 *i* *Allegro deciso* *ii* *Andante*	12'
Viviane Ghiglino flute **Benjamin Carnell** cello **Viviana Taga-Radu** piano		
Debussy (1862–1918)	Petite Suite for flute, clarinet in A and piano	12'
Ellen Roff flute **Amalia Beeko** clarinet **Yuka Todai** piano		
Miguel del Águila (b 1957)	Herbsttag	10'
Apricus Trio **Hollie Tibbotts** flute **Emily Ambrose** bassoon **Tannaz Beigi** harp		

CHAMBER SPOTLIGHT: MOONLIT DREAMS
Wednesday 19 March, 6pm
Performance Hall

Sam Scheer conductor
Amber Reeves mezzo soprano
Charlotte Forknall mezzo soprano

Electra Perivolaris Brushstrokes of Nightmares and Dreams
Schoenberg Pierrot lunaire op 21

Music, inspired by paintings, inspired by music. The story of the moonstruck character of Pierrot in Schoenberg's *Pierrot lunaire* elicited a set of paintings by artist Kirsty Matheson, commissioned for Spitalfields Festival and the Hebrides Ensemble, and showcased through digital projections this evening. Hear Schoenberg's mesmerising, expressionistic work in this concert, alongside music by Scottish-Greek composer Electra Perivolaris that in turn draws its inspiration from Kirsty Matheson's artwork. Kirsty Matheson will discuss the inspiration behind her artwork in a free pre-concert talk.

Arrive before 5.45pm to experience a pop-up performance in the Lavery Gallery inspired by *Pierrot lunaire*.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CHAMBER SPOTLIGHT: MOONLIT DREAMS

Wednesday 19 March, 6pm
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CHAMBER SPOTLIGHT: MOONLIT DREAMS

Wednesday 19 March, 6pm, Performance Hall

Kirsty Matheson: Painting Pierrot lunaire | pre-concert talk, 5pm

Please make your way to the Lavery Gallery ahead of tonight's performance to see an improvised performance inspired by *Pierrot lunaire,* created by Connie Harris and performed by Matthew Bottaro, Laura Pahkel, Naomi Boot and Josephine Shaw, and choreographed by Desiree Kongerod.

Electra Perivolaris (b 1996)	Brushstrokes of Nightmares and Dreams		11'
	i	*Moondrunk*	
	ii	*Waltz*	
	iii	*The Speck of the Moon*	
	iv	*Awakening*	
Schoenberg (1874–1951)	Pierrot lunaire op 21		38'

Part 1	Part 2	Part 3
i. Mondestrunken (Drunk with Moonlight)	*viii. Nacht (Night)*	*xv. Heimweh (Homesickness)*
ii. Colombine (Columbine)	*ix. Gebet an Pierrot (Prayer to Pierrot)*	*xvi. Gemeinheit (Foul Play)*
iii. Der Dandy (The Dandy)	*x. Raub (Theft)*	*xvii. Parodie (Parody)*
iv. Eine blasse Wäscherin (A Pallid Washerwoman)	*xi. Rote Messe (Red Mass)*	*xviii. Der Mondfleck (The Moon Spot)*
v. Valse de Chopin (Chopin Waltz)	*xii. Galgenlied (Gallows Song)*	*xix. Serenade*
vi. Madonna	*xiii. Enthauptung (Beheading)*	*xx. Heimfahrt (Journey Home)*
vii. Der kranke Mond (The Sick Moon)	*xiv. Die Kreuze (The Crosses)*	*xxi. O Alter Duft (O Ancient Fragrance)*

Sam Scheer conductor **Charlotte Forknall** mezzo soprano (Perivolaris)
Amber Reeves Pigott mezzo soprano (Schoenberg)
Zoe Borseth Rasmussen flute **Latchen Kinghorn-Perry** clarinet **Kassia Ren** violin
Niccolò Citrani cello **Aleksandra Myslek** piano **Kirsty Matheson** accompanying art

Welcome to the Royal College of Music

Tonight, we celebrate music's evocative relationship with other artforms through a concert centred around Arnold Schoenberg's dramatic epic *Pierrot lunaire*.

In Schoenberg's own words, *Pierrot lunaire* marked a turning point in his career, representing 'a new way of expression'. A pioneer of twentieth-century modernist music, Schoenberg sought to free composition from its lingering Classical constraints by founding the Second Viennese School (in opposition to the First Viennese School comprised of Haydn, Mozart and Beethoven). A trailblazer of a new musical language, Schoenberg created music based on structures other than the traditional diatonic scale, often using frameworks such as numerical schemes or written texts. They also championed the free use of dissonance, the interchangeability of harmony and melody, and aimed ultimately to create maximum musical expression from minimal material.

Multi-disciplinary from its conception, *Pierrot lunaire* sets the poetry of the eponymous collection by poet Albert Giraud, itself a confluence of artistic forms in its deeply visual Symbolist style. The central image is the character of Pierrot himself, who represents the archetypal clown from the Italian *Commedia Dell'arte* performance tradition. The poetry describes the dreaming, moonstruck Pierrot as he navigates the contrasting harshness of reality through the metaphors of darkness and moonlight, and sleep and wakefulness. Schoenberg created an overarching numerical structure for his settings, arranging 21 of the poems into three symmetrical parts of seven each. Schoenberg's setting also draws on theatrical influence, blurring the lines between speech and song using the technique *Sprechstimme* ('speech song'). This was to honour the performance style of the work's commissioner, the Austrian actress Albertine Zehme, who was renowned for exaggerated performances of spoken word with accompaniment. Schoenberg acknowledged this marriage of acting and musical performance by stating in the score notes that the individual settings should be considered as 'melodramas' rather than songs.

Beginning in a luminous dreamscape, the first of the tryptic of melodramas in Schoenberg's setting sees Pierrot naively pining for the object of his romantic obsession, Colombine, but as the first part progresses, his fixation darkens and heralds a more sinister second part. As night draws, Pierrot becomes a raving, moonstruck madman, plagued by hallucinations that result in a vision of being beheaded by the moon. A more sombre final part sees nostalgic Pierrot return to his Italian homeland, but neither he nor the music ever quite escapes the haunting memory of what has occurred before. Musically, in keeping with the kaleidoscopic melee of artforms that amalgamate in *Pierrot lunaire*, Schoenberg borrows from numerous styles including opera buffa, dancehall waltzes, musical theatre patter-song, and German art song, with nods to classical styles including passacaglia, fugue, minuet and concerto. The chosen instrumentation spans a range of timbres and pitch ranges, lending Schoenberg a diverse pallet of musical colours to bring Pierrot's tale to life.

Accompanying tonight's performance of *Pierrot lunaire* are projections of paintings by Scottish artist Kirsty Matheson, created in direct response to each of Schoenberg's 21 melodramas, returning Schoenberg's musical depiction of imagery to a visual form.

Preceding Schoenberg's original and turning the visual-musical wheel once again, we hear upcoming Scottish Greek composer Electra Perivolaris' *Brushstrokes of Nightmares and Dreams*, inspired by Kirsty's artwork. It was commissioned by the Hebrides Ensemble and was premiered at the Spitalfields Summer Festival in 2024. Of the work, Electra says:

> I was interested in finding a new perspective and a new means of reflecting on the haunting and dream-like themes and atmospheres of Schoenberg's masterwork. I have long admired the paintings of […] Kirsty Matheson and when I discovered that she was completing a sequence of paintings of each movement of *Pierrot*, this struck me as the ideal inspiration for a new compositional process in my piece. I have selected four of Kirsty's paintings which each correspond to a movement of the Schoenberg and of my piece, starting with *Moondrunk* before moving into the *Waltz*, *The Speck of Moon* and then the final movement *The Ancient Scent* which I have re-named *Awakening*. I selected these specific sections of the Schoenberg in Kirsty's paintings as they represent the journey through *Pierrot*, from nightmarish darkness to light. Each movement is influenced by the visual shapes and uses of colour, shade, movement and gesture in each of the four canvases to reflect the atmospheres of the text. The movements are separated by duo interludes for solo soprano and each instrument which use my own English translation of Albert Giraud's original French poetry. As such, I hope this new reflection on *Pierrot* through the lens of Kirsty's paintings creates an alternate perspective on the images in the *Pierrot* text and enters into an interesting dialogue with Schoenberg's original.

Electra Perivolaris

Electra Perivolaris (b 1996) is a composer and pianist from Scotland of mixed British and Greek heritage, described as 'A Classical Star of the Future' (*BBC Introducing*) 'One of a new generation of female trailblazers' (*BBC Radio 3*) and as having 'a razor-sharp musical imagination' (Ivan Hewett, *The Telegraph*). Her music draws inspiration from her mixed Scottish and Greek island heritages, focusing on the natural world as a fragile living organism and engaging with natural processes from her home on the Scottish Isle of Arran and from her family's roots on the Greek Aegean Island of Chios. Recent commissions have included works for the London Sinfonietta, BBC Singers, BBC Concert Orchestra, Scottish Chamber Orchestra and the Royal Scottish National Orchestra Composers' Hub. Electra was awarded the Young Classical Artists Trust 2024-2025 Composer Fellowship in its inaugural year, composing new Wigmore Hall commissions for YCAT performers.

Recent premieres include two commissions composed for the BBC Concert Orchestra, one of which was the culmination of Electra's work with Streetwise Opera, creating an opera in collaboration with The Magpie Project, a homeless shelter for women and children in East London. As Associate Composer for The Carice Singers, Electra's new commission for the choir was premiered in the Holst 150 celebrations at St Martin-in-the-Fields, Trafalgar Square in April 2024. Electra's recent commission for the Orchestra of the Age of Enlightenment will be premiered at the Queen Elizabeth Hall, Southbank Centre on 23 March 2025. Electra was a 2022-2023 Royal Philharmonic Society Composer and received an RPS/ Presteigne Festival Commission to compose a new work for string orchestra, premiered at the Presteigne Festival in August 2023. Reviewing Electra's piece in *Musical Opinion*, critic Paul Conway wrote that it 'served notice of a fresh, original and questing musical voice'.

Kirsty Matheson

Kirsty Matheson has been described as an 'artistic polymath' (Tom Service, *BBC Radio 3*), who called her art a 'jaw-dropping kaleidoscope of images'. Kirsty is an abstract painter who lives and works in Glasgow, Scotland. As a classically trained musician, she hears the many layers of emotions contained in a piece of music and transmits the style, movement, rhythm, and dynamism into an abstract piece of art.

In February 2021, Kirsty challenged herself to create 100 paintings about 100 pieces of music in 100 days. The *100 Days of Music as Art* project was followed by an online audience on Twitter and Instagram and created a loyal following that not only commented on the work but fought to purchase each as they were released. All 100 paintings were sold by the final day of the project. Kirsty was interviewed on *Music Matters* on BBC Radio 3 by Tom Service about the experience.

In 2022 Kirsty had her first solo exhibition of her collection of work on Martyn Bennett's album, *Grit*. These eleven paintings were exhibited at the Glasgow Royal Concert Hall as part of the Celtic Connections Festival. As part of Celtic Connections, Kirsty held a presentation and discussion on her work with the late Rab Noakes. Her exhibition and work were featured on the BBC news programme *Reporting Scotland*.

In 2023 Dunedin Consort commissioned Kirsty to paint music for its entire 2023/24 Season which was used in its brochure and for all posters and programmes. In the same year, the Scottish Chamber Orchestra commissioned Kirsty to paint a new piece by the young Scottish composer, Jay Capperauld *The Origin of Colour* written for the opening concert of the SCO 50th anniversary season.

2024 saw Kirsty's new 21 paintings of Schoenberg's *Pierrot lunaire* shown as part of the Hebrides Ensemble concerts of the work. These paintings were commissioned by the Hebrides Ensemble and were displayed at the Spitalfields Festival in London and the Glasgow Cathedral Festival in Scotland.

Kirsty has gone on to be commissioned to create CD artwork, present education workshops and hold private shows in her studio in Glasgow. She has completed many commissions and strives to work with clients to take the work to a deeper, personal level for each commission. Kirsty has collectors both in the UK and internationally. Kirsty's goal is to enrich the creative experience an audience hears when listening to music and to enrich the experience of looking by exploring the connection with what is heard.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano and Jac Van Steen at the Royal Festival Hall.

Recent highlights include making a debut in Romania with the Orchestra Oleg Danovski, performing with Croydon Youth Orchestra and Chinike! Orchestra in their annual 'Inspiration Concert', and working with both the Central and Regiment bands of the Royal Air Force.

Charlotte Forknall

Canadian mezzo-soprano Charlotte Forknall studies at the Royal College of Music with Janis Kelly and Jo Ramadan. She is an RCM Scholar, supported by the John Nickson & Simon Rew Scholarship in memory of Sir Peter Jonas. Charlotte has performed roles in several modern operas such as Robin in *A Northern Lights Dream* with DalOpera, and Stewardess in Jonathan Dove's *Flight* with NUOVA Vocal Arts. She has also appeared as Kate in *The Pirates of Penzance* with COSA Canada. Charlotte made her RCM Opera debut as a chorus member in *Don Giovanni Tenorio* in Autumn 2023 and has since performed in RCM Opera Scenes in roles including Olga in *The Merry Widow*, Lazuli in *L'Étoile*, Nancy in *Albert Herring*, Ariodante in *Ariodante*, and Cherubino in *Le nozze di Figaro*.

Amber Reeves Pigott

A versatile and expressive mezzo-soprano, Amber Reeves is a graduate of the Royal College of Music and Cambridge University. She continues to refine her artistry under the guidance of Veronica Veysey Campbell and Janet Haney. Amber has performed the roles of Emmy in Gothic Opera's critically acclaimed production of Marschner's *Der Vampyr* at the Grimeborn Festival, as well as Cherubino (*Figaro*), Kate Pinkerton (*Madama Butterfly*), and The Madrigal Singer (*Manon Lescaut*) with the Dorset Opera Festival. This year, she will perform Nicklaus (*Hoffmann*) with Brent Opera. Her RCM International Opera Studio credits include Juno (*Orpheus in the Underworld*) and Il Cucculo (*La Bella Dormente Nell'bosco*). While at the RCM, she was in receipt of the prestigious Ian Evan Loombes Scholarship and was a Douglas and Hilda Simmons award holder.

As a dedicated ensemble musician, Amber sang with the St Catharine's College Choir during her undergraduate studies at Cambridge University, where she read English Literature. She now performs with I Tredici, with whom she has premiered Paul Carr's requiem *The Light of Love* in both recording and performance at the Madonna dell'Orto, and the Italian premiere of Paul Carr's *Four New Seasons* at the Scuola Grande di San Giovanni Evangelista, Venice. Her passion for contemporary repertoire has led to collaborations with composers Michael Bascom and Arya Pugala on premiere performances of their songs, as well performing as the role of Mother in Alisa Zaika's *I Romance*. Recently, Amber was a soloist in a collaboration between experimental Japanese artist Keiji Haino and the progressive choral ensemble Musarc.

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ROYAL
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JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

The Carne Trust Junior Fellow

Thursday 20 March, 6pm
Performance Studio

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JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

Thursday 20 March, 6pm, Performance Studio

Welcome to the Royal College of Music

Telemann (1681–1767)	Fantasie no 7 in D major
Liberty Richardson (b 2001)	Duality for Solo Baroque Flute
Telemann	Fantasie no 10 in F sharp minor
Thomas Shorthouse (b 2004)	dancing, dreaming, feasting, loving, warring
Telemann	Fantasie no 8 in E minor
Lukas Hoevelmann-Koeper (b 1989)	Pati for solo flute

Maria Filippova flute

Duality for Solo Baroque Flute

Duality for Solo Baroque Flute was composed to act as a companion piece for Fantasie 7 from Telemann's *Twelve Fantasias for Flute*. The piece takes inspiration from the juxtaposition of different registers on the flute which creates the illusion of counterpoint in this Fantasie. Building upon this idea, *Duality* explores the different sound qualities between notes which are and are not in D major on the baroque flute.

dancing, dreaming, feasting, loving, warring

Written in a series of responses to Telemann's flute fantasias, this piece acts as an interlude of sorts to the intense, virtuosic nature of the original fantasias. The music is designed to be an almost immovable object, slightly shifting and phasing around itself. The material itself was created by taking the ending of phrases from the 10th fantasia and processing them through a magic square to create the slow variations throughout the piece.

Pati for solo flute

Pati for solo flute is the first in a series of works engaging with new materialism—a philosophical movement that rethinks the agency and vitality of non-human matter. The piece foregrounds the materiality of the flute through techniques whose outcomes remain open-ended, producing sounds that emerge from the instrument's physical and acoustic properties rather than being entirely predetermined by the performer's intent. Virtuosity here is not simply a matter of technical mastery—though it certainly demands it—but of creating conditions where the instrument's own characteristics can assert themselves. The performer does not impose control but works with the flute's resistances, instabilities, and resonances, allowing sound to unfold as an interaction between breath, material, and space. As the inaugural work in a cycle exploring material agency, *Pati* invites a reconsideration of the dynamic between performer and instrument—not as a hierarchy, but as a field of forces in continuous variation, shaped by both human and non-human elements.

Maria Filippova

Russian flautist Maria Filippova made her concerto debut with the Symphony Orchestra of Nizhni Novgorod under Renat Zhiganshin in 2008. Since then, she has performed in major concert halls across Russia and Europe. Maria is currently studying at the RCM with Rachel Brown, Emer McDonough, and Gitte Marcusson. She is a Royal College of Music Scholar, a Neil Black Award holder, and the Carne Trust Junior Fellow for 2024/25, supported by Philip Carne.

A winner at numerous competitions, Maria won the Nutcracker Television Competition and the Concertino-Praga Competition, where her gala performance was broadcast on Czech Radio. She was also awarded first prize at the Tunbridge Wells International Music Competition, received a gold medal at the Delphic Games in Vladivostok, and was a finalist at the Moscow International Flute Competition, where she performed in the Great Hall of the Moscow Conservatory.

Maria is passionate about both historical and modern performance. She regularly plays with the Academy of Ancient Music, performing at venues such as Wigmore Hall, Barbican Centre, and the Royal Albert Hall for the BBC Proms in 2023.

This year, Maria is an RCM fellow, commissioning contemporary companion pieces for Telemann's Fantasias in collaboration with RCM composers. This project aims to bridge historical and modern repertoire, integrating new works with baroque masterpieces.

Liberty Richardson

Liberty is a British composer of acoustic and electronic music whose work frequently acts as a commentary on contemporary issues, often using gradual transformations of musical material to explore these topics. Her music often explores timbre, varying degrees of synchronisation, and a combination of aleatoric and fixed elements. She is currently studying towards a Master's degree in composition at the RCM with Edwin Hillier and Ed Bennett as an Ian Evans Lombe Scholar, supported by the Clifton Parker Award. In 2023, she graduated from Durham University with her Bachelor's degree in Music with first class honours, where she studied composition with James Weeks, Eric Egan and Nick Collins.

Liberty has received numerous awards as a composer including receiving second prize in the 2019 Classical Sheffield Future Makers Composition Competition and winning the 2022 Durham University Steinway Composition Competition. In 2024, she was selected for ORA Singers' inaugural Graduate Composers programme, where her piece was premiered by ORA Singers at the Dora StoutzkerHall in Cardiff. More recently, *Polarisation*, an installation composed for alto and tenor saxophones with 7.1.4 surround electronics, was premiered as part of the 2025 Chamber Festival at the Royal College of Music. Liberty's music has been performed at other venues including Firth Hall as part of the Classical Sheffield festival (Sheffield), Mount Oswald Hub (Durham) and Museo Antropológico y de Arte Contemporáneo as part of MUSLAB 2023 (Ecuador). In addition, her electronic music has been broadcast on BBC Radio on several occasions as part of *BBC Introducing*.

Thomas Shorthouse

Thomas Shorthouse is a London-based composer, artist, and producer hailing from West Yorkshire. Often taking inspiration from both contemporary and 20th-century art, as well as the internet culture he grew up with, his music is characterised by its ability to be both playful and feverish, yet sombre and obscure.

A scholar at the RCM, and student of Dr Deirdre Gribbin and Professor Simon Holt, Thomas' undergraduate studies have thus far led him to collaborations with emerging artists including Patricia Gomez, Cristiana Achim, The Vox Quartet, Luca Imperiale, Ozgur Kaya, Maria Filippova, and Sophie Stevenson, as well as workshops and premiers with established ensembles including the Fidelio Trio, Alkyona Quartet, Ex Corde, RCM String Orchestra, and RCM Symphony Orchestra.

Thomas is grateful to be an Ian Evans Lombe Scholar at the RCM.

Lukas Hövelmann-Köper

Lukas Hövelmann-Köper is a self-taught composer from Kassel, Germany, currently pursuing a doctorate in composition at the Royal College of Music on an RCM scholarship. His work explores the fluid boundaries between human and non-human actants in musical creation, examining how agency emerges, dissolves, or is redistributed within sonic and material processes. Engaging with algorithmic composition, machine learning, and the materiality of instruments, his research approaches composition as a reflection of how subjectivity operates within broader societal structures.

He has received numerous prestigious awards, including the Toru Takemitsu Composition Award, the German Music Competition (DMW) Prize, and the Franz Schubert and Modern Music Prize, among others. His work has also been supported by a residency at the Swatch Art Peace Hotel in Shanghai, where he resided from 2017 to 2024.

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ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM: HISTORICAL PERFORMANCE

Friday 21 March, 12.30pm

Museum Gallery

Welcome to the Royal College of Music

Telemann (1681–1767)	Trio in XI in D minor TWV 42:d4		8'
	i	*Largo*	
	ii	*Allegro*	
	iii	*Affetuoso*	
	iv	*Presto*	
F Couperin (1668–1733)	La Steinquerque		11'
	i	*Gayement*	
	ii	*Air*	
	iii	*Gravement*	
	iv	*Legerement*	
	v	*Mouvement des Fanfares*	
	vi	*Lentement*	
	vii	*Gravement*	
	viii	*Gayement*	
	ix	*Lentement*	
Corelli (1653–1713)	Trio Sonata op 2 no 12 'Ciaccona'		3'

Samuel Finch historical flute
Kate Bingham historical oboe
Carlos Villa Contreras historical cello
Ceci Keiffer harpsichord

Beethoven (1770–1827)	Bagatelles op 126		19'
	i	*Andante con moto*	
	ii	*Allegro*	
	iii	*Andante*	
	iv	*Presto*	
	v	*Quasi allegretto*	
	vi	*Presto – Andante amabile e con moto –Tempo I*	

Sawa Ward Clementi fortepiano

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ROYAL
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ORGAN INTERLUDES: JAMES TODD

Friday 21 March, 6pm
Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: JAMES TODD

Friday 21 March, 6pm, Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music

This Organ Interludes concert is a pre-concert performance to accompany the RCM Symphony Orchestra's concert featuring Berlioz's *Symphonie Fantastique*, conducted by Rafael Payare, at 7.30pm.

Clérambault (1676–1749)	Suite du Deuxieme Ton		9'
	i	*Plein Jeu*	
	ii	*Duo*	
	iv	*Flûtes*	
	v	*Basse de Cromorne*	
Guilmant (1837–1911)	Organ Sonata no 5 in C minor op 80		8'
	iii	*Scherzo*	
Berlioz (1803–1869)	Sérénade agreste à la Madone sur le thème des pifferari romains		4'
Franck (1822–1890)	Chorale no 2 in B minor		15'

James Todd organ

James Todd

James Todd is currently studying for an Master's in Performance at the RCM with Professors David Graham, Charles Andrews, Martin Ford, and Martin Schmeding, having completed his undergraduate studies at the RCM this summer. James is generously supported by the Richard Newton Scarth Award as well as several awards from the Royal College of Organists.

James has previously been the Organ Scholar at the Metropolitan Cathedral of Christ the King, Liverpool, and at the Church of the Immaculate Conception, Farm Street, London. At the end of his third and fourth year of his studies, he was awarded the Harold Darke Prize for Organ and was a semi-finalist in the IAO-RCO International Organ Competition 2024.

James has an eclectic taste of organ repertoire; this year he aims to play exclusively French/French-related composers. Contrastingly, in his undergraduate final recitals, he heavily focussed on large scale works by Bach and Reger.

Additionally, James has previously given recitals at Liverpool Cathedral, Brentwood Cathedral, St. Michael's Church, Cornhill, and The Guards' Chapel. Upcoming recitals include performances at Westminster Abbey, Doncaster Minster, and St. Michael's Church, Cornhill.

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 21 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Chausson (1855–1899)	Quatuor pour piano et cordes *i* *Animé* *ii* *Très calme*	20'
Antigone Hourt violin **Norea Quirijnen** viola **Filippo Ramacciotti** cello **Maximilian Maisky** piano		
Chopin (1810–1849)	Mazurka in A minor op 59 no 1	11'
Chopin (1810–1849)	Scherzo no 4 op 54	4'
Huan Zhang piano		
Schubert (1797–1828)	Quartettsatz in C minor D 703	9'
Sasha Parker violin **Clara Wernig** violin **Hugo Svensson** viola **Ben Matson** cello		

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Join us for a chamber concert of contrasting octets: while Mendelssohn's early work for strings is bright and virtuosic, Anna Meredith's octet for wind and brass is effervescent and enigmatic.

These epic works frame a brand-new piece by RCM composer Finn Mattingly

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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RCM SYMPHONY ORCHESTRA: SYMPHONIE FANTASTIQUE

Friday 21 March 2025, 7.30pm
Amaryllis Fleming Concert Hall
Rafael Payare conductor
Magdalene Ho piano
RCM Symphony Orchestra

RCM SYMPHONY ORCHESTRA: SYMPHONIE FANTASTIQUE

Friday 21 March 2025, 7.30pm | Amaryllis Fleming Concert Hall

Rafael Payare conductor
Magdalene Ho piano
RCM Symphony Orchestra

Carlos Simon (b 1986)	Fate Now Conquers	5′
Beethoven (1770–1827)	Piano Concerto no 1 in C major op 15 *i Allegro con brio* *ii Largo* *ii Rondo: Allegro scherzando*	36′

INTERVAL

Berlioz (1803–1869)	Symphonie fantastique op 14 *i Rêveries – Passions*. Largo – Allegro agitato e appassionato assai – Religiosamente *ii Un Bal: Valse – Allegro non troppo* *iii Scène aux champs: Adagio* *iv Marche au supplice: Allegretto non troppo* *v Songe d'une nuit de Sabbat: Larghetto – Allegro – Dies irae – Ronde du sabbat*	49′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

This evening Rafael Payare conducts the RCM Symphony Orchestra in a programme featuring Berlioz' dramatic *Symphonie fantastique* and Beethoven's First Piano Concerto performed by Magdalene Ho. But to begin, the orchestra performs Carlos Simon's *Fate Now Conquers* inspired by an entry in Beethoven's journal written in 1815:

> *Iliad. The Twenty-Second Book*
> But Fate now conquers; I am hers; and yet not she shall share
> In my renown; that life is left to every noble spirit
> And that some great deed shall beget that all lives shall inherit.

Using the fluid harmonic structure of the second movement of Beethoven's Seventh Symphony, Carlos Simon composed musical gestures representative of the unpredictable ways of fate. He describes the work as:

> Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us. We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

Beethoven's first piano concerto was sketched in 1795–96, shortly after he settled in Vienna where he was recognised as one of the city's greatest pianists. The concerto was one of several works he wrote for himself. Interestingly, it is titled Piano Concerto no 1, but it was in fact composed after no 2; its numbering reflects that it was published first. The concerto is very characteristic of the Classical period, with a conventional form – the movements are structured in a fast -slow-fast sequence – and a small orchestration. However, Beethoven's innovative creativity was beginning to shine in this early work through the interaction between soloist and orchestra, and original touches of colour and drama, including off-beat sforzandos and unexpected changes of key.

Three years after Beethoven's death, a 26-year-old Hector Berlioz wrote one of his most popular pieces, the *Symphonie fantastique*, a programmatic work recounting the story of an artist's self-destructive passion for a beautiful woman. Some say the work reflects the composer's own obsession with the Irish Shakespearean actress Harriet Smithson, whom he eventually married and then divorced. Cast in five movements, Berlioz said of the work: 'I conceive an artist gifted with a lively imagination who … sees for the first time a woman who realises the ideal of beauty that his heart has so long invoked and falls madly in love with her. By a strange quirk, the image of the loved one never appears before his mind's eye without its corresponding musical idea, in which he finds a quality of grace and nobility similar to that which he attributes to the beloved object.'

The object of the Artist's love is represented by a mysterious theme called the *idée fixe* – translated best as an 'obsession', introduced in the first movement. Following a frenetic waltz in the second movement, we are transported to a pastoral scene, where the cor anglais engages in a duet with a more distant oboe, mirroring a conversation between two shepherds. The narrative then shifts back to the era of the French revolution with *Marche au supplice* (March to the scaffold) as the ominous presence of the guillotine looms. The chilling sound of the orchestra playing a dark processional theme perhaps depicts the victims being marched to the scaffold. Here Berlioz employs an example of musical mimicry with a loud chord followed by three descending notes representing protagonist's head falling into the executioner's basket. In the fifth movement, witches celebrate with the higher pitched E flat clarinet introducing their theme. This monumental work concludes with the *Dies Irae*, a representation of the Christian Day of Judgment.

Rafael Payare

Rafael Payare's brilliance and charismatic energy on the podium has elevated him as one of the most sought-after conductors. The 2024–25 season marks his third as Music Director of Orchestre symphonique de Montréal and his fifth as Music Director of California's San Diego Symphony.

Rafael was previously Principal Conductor and Music Director of the Ulster Orchestra (2014–19) with whom he appeared twice at the BBC Proms (2016 and 2019). He now holds the title of Conductor Laureate.

Rafael works with some of the world's leading orchestras including the Wiener Philharmoniker, Chicago Symphony, Berlin Staatskapelle, London Symphony Orchestra, Chamber Orchestra of Europe, Simon Bolivar Orchestra and the Cleveland Orchestra. Soloists with whom he has enjoyed collaborations include Daniil Trifonov, Frank Peter Zimmerman, Hilary Hahn, Gil Shaham, Alisa Weilerstein, Sergey Khachatryan, Emmanuel Ax and Dorothea Röschmann. Highlights of the current season include a European tour with the Orchestre symphonique de Montréal and return visits to the Philadelphia Orchestra, New York Philharmonic and Royal Opera House, Covent Garden to conduct *Turandot*.

As an opera conductor, Rafael has conducted at Glyndebourne Festival, the Royal Opera House Covent Garden, Staatsoper Berlin, Royal Stockholm Opera and Royal Danish Opera. In 2012, he was invited by the late Lorin Maazel to conduct at Castleton Festival and in 2015 he was appointed Principal Conductor and conducted performances of Gounod's *Romeo and Juliette* and Beethoven's Symphony no 9 in memory of Maazel.

An inspiration to young musicians, Rafael has forged a close relationship with the Royal College of Music in London where he visits regularly to lead its Symphony Orchestra. He has also led projects with the Chicago Civic Orchestra, Orchestra of the Americas, and the Filarmonica Joven de Colombia.

Born in 1980 and a graduate of the celebrated El Sistema in Venezuela, Rafael began his formal conducting studies in 2004 with José Antonio Abreu. In 2012, Rafael was awarded first prize at the Malko International Conducting Competition.

Magdalene Ho

Malaysian pianist Magdalene Ho was born in 2003 and started learning the piano at the age of four. In 2013, she began studying in the UK with Patsy Toh, at the Purcell School. In 2015, she received the ABRSM Sheila Mossman Prize and Silver Award. As part of a prize won at the Pianale Piano Festival in Fulda, Germany, she released an album of Bach and Messiaen works in 2019. She was a finalist at the Düsseldorf Schumann Competition 2023 and was awarded the Joan Chissell Schumann Prize for Piano at the RCM a few months later. In September 2023, she won the Clara Haskil International Piano Competition in Vevey along with receiving the Audience Prize, Young Critics' Prize and Children's Corner Prize. Magdalene is an undergraduate at the RCM and studies with Dmitri Alexeev. She is a Dasha Shenkman Scholar supported by the Gordon Calway Stone Scholarship and is also sponsored by the Weir Award via the Keyboard Charitable Trust.

Orchestral coaches

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin and tutti strings)
Linda Kidwell (viola)
Amanda Truelove (cello)
Tom Goodman (double bass)
Sue Thomas (woodwind)
Amos Miller (brass)
Grahame King (percussion)
Stephen Fitzpatrick (harp)
Frank Zielhorst (tutti strings, tutti woodwind, brass & percussion, and tutti orchestra)

Violin I
Viviane Plekhotkine
Zea Hunt
Isabella Azima
Enya Barber
Betania Johnny
Jane Park
Theo Elwes
Clarissa Cheuk
Jelena Horvat
Ruihan Sun
Aries Chow
Maria Noskova
Waiying Law
Zoe Hirst
Mira Steenbrugge

Violin II
Nicholas Cerny
Masa Stopar
Sharon Zhou
Elizabeth Hur
Piotr Burda-Zwolinski
Ayana Jaycox
Katarzyna Ratajczak
Qintong Zhou
Homan Woo
Leyth Elmani
Gabriella Bavetta
Emily Ames
Layla Wang
Xixuan Zhang
Kana Aihara

Viola
Zephyr Wills
Katharine Wing
Declan Wicks
Karis Lee
Manuel Camara
Shay Dyer
Haotian Yuan
Anthony Ip
Juliet Park
Xiaohan Gao
Danya Rushton
Vera Edgington

Cello
Ozgur Kaya
Lily Dai
Clare Juan
Ezra Starr Escobar
Carlos Villa Contreras
Aline Christ
Theodore Baujard
Lucas Robson
Floora Valila
Shikun Wang

Double Bass
Sam Lee
Mafalda Ribeiro
Nathan Ng
Linxuan Zeng
Susannah Rance
Tess Miles
Alex Verster
Joseph Straker

Flute
Cecilia Tena Garcia
Lucy Rowan (pic)

Oboe
Alexander Franklin
Lizzy Russell (cor)

Clarinet
Emily Crook
Hannah Shimwell (E flat)

Bassoon
Jonathon Churchett
Janice Chui
Clara Graham
Joe Lyndley

Horn
Molly Bielecki
Tom Hutchison
Lucas Boardman
Hannah Spry
Seb Barley

Trumpet
Immy Timmins
Ucheena Cohen-Shah
Callum Robb (cornet)
Alex Gray (cornet)

Trombone
Edward Simons
Max Pritchard
Jose Teixeira (bass)

Tuba
Matt Lait
Nathan Garvey

Timpani
Ewan Millar
Juho Hwang
Tim Dobinson

Percussion
Kian Hsu
Hoi Yin Ng
Matthew Kosciecha
Lewis Isaacs
Alex Freeman

Harp
Annest Davies
Rosie Scott

Personnel correct at the time of going to print.

Italics denote section principals.

CHAMBER SPOTLIGHT: MENDELSSOHN OCTET

Wednesday 26 March 2025, 6pm | Performance Hall

Anna Meredith Octet
Finn Mattingly Thistles (world premiere)
Mendelssohn Octet in E flat major op 20

Join us for a chamber concert of contrasting octets: while Mendelssohn's early work for strings is bright and virtuosic, Anna Meredith's octet for wind and brass is effervescent and enigmatic.

These epic works frame a brand-new piece by RCM composer Finn Mattingly.

Tickets: £5
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

GREAT EXHIBITIONISTS

Monday 31 March–Friday 4 April 2025

Inspired by the 1851 Great Exhibition in Hyde Park, the RCM's cutting-edge Great Exhibitionists series is curated entirely by students. Multidisciplinary in outlook, these innovative performances often feature collaborations with artists from other creative fields including art, dance, drama and film.

Visit **www.rcm.ac.uk/greatexhibitionists** for further details.

Tickets: Pay What You Can
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Programme details correct at time of going to print.

Junior Department
Contemporary Music Concert

Saturday 22 March 2025, 5.15pm
Performance Hall

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Welcome to our spring term concert of student compositions featuring works for violin and electronics produced after workshops with violinist Steve Bingham.

Steve Bingham is well-known as an eclectic and sensitive musician, renowned for his work with the Bingham String Quartet and for his solo recitals and recordings. Alongside classical chamber music and orchestral concerts he has given solo recitals using electric violin and live-looping, alongside gigs with a variety of rock, pop and folk bands. This has led to a recording portfolio that spans everything from unaccompanied Bach to covers of Peter Gabriel, from Elgar orchestral works to Shostakovich string quartets, and from multi-tracked pieces by Michael Nyman to newly commissioned violin works. Steve is also a conductor of several amateur orchestras, director of two music courses, and joint CEO of the music technology project PartPlay. "This extraordinary performer" *The Independent*

Matty Oxtoby Quest 3′

The inspiration for *Quest* came whilst watching a challenge taking place in the Scottish countryside during an episode of *The Traitors*. The piece explores the varying emotions that contestants in such a challenge may be experiencing, starting with a strong and confident passage on the solo violin. As the electronics enter, the music develops to reflect both enthusiasm and positivity for the task ahead but also the underlying uncertainty of the unknown. The chase momentum picks up as the drums enter, with soaring passages on the violin evoking the delight and wonder of the views and the sheer beauty of nature. An electronic pulse depicts a pause for an icon collection before the adventure continues, with the violin and the electronics combining as the challenge moves into its next phase (to be continued……)

William Dear Mutations 2′

A *mutation* is an organ stop which speaks at a pitch in unison with concert pitch. This piece is inspired by the effect of these stops, which often take their intervals from the harmonic series, including in their notation in this piece based on the length in feet of the associated organ stop.

Alex Crawford — Blythburgh Marks — 2.5′

On 4 August 1577, under a terrifying thunderstorm, a Black Shuck (a colossal, red-eyed black dog) tore into the church in the village of Blythburgh in Suffolk, killing two people. It left no trace, except for two scorch marks on the ancient church door, visible to this day. My piece explores this long and winding piece of folklore, and the uncovering fragments of truth within the myth.

Jamaal Kashim — Unfurl — 3.5′

I wrote this piece using looping, layering parts on top of each other with growing complexity. It opens simply, but as more layers are added, the music builds in intensity until it spirals into chaos.

Sam Lewens — Stalactites — 3′

With ***Stalactites*** I was aiming to achieve a form of music that evades immediate interpretation and simply washes over the listener. It aims to mirror both the serenity and the randomness of the natural world, reflecting the arrhythmic nature of water dripping underground.

Imogen Gray — Like a Light Across the Sea — 4.5′

Like a Light Across the Sea is a soundscape that seeks to reflect the transitory and elusive nature of dreams and visions, inspired by the image of the green light across the bay in F.Scott Fitzgerald's The Great Gatsby that symbolizes an eternally present yet unattainable desire that novel's protagonist possesses. The distant and fleeting nature of this illusion, along with the flickering of the light across the water is conveyed through a combination of electronic textures that suggests a sense of metamorphosis from stillness featuring most prominently in the blend of subtle string movements, shifting rhythms of the rain and some more resonant sounds with choral and bell-like qualities; the interactions of these lines also create polyrhythms and more ambiguous harmonic passages that provides impressions of both fluidity and disorientation. Amidst this electronic environment, the electric violin function as an almost transcendent voice above that adds a layer of beauty and poignancy to the music with more lyrical lines. As such, the piece *Like a Light Across the Sea* is written in the hope that it will transport the listener into a liminal space, where the flow of time becomes malleable and the gap between aspiration and attainment remains both perceptible and perpetually out of reach.

Tristan McCardel — Birds — 2′

I wanted to mimic birdsong through the violin, and expand on this idea through sampling my own violin in an electronic track. Being a piece for violin and electronics, I still aimed to keep the organic nature of birdsong.

Alex Pylypenko — Hommage à Debussy — 4′

Debussy has long been a composer whose music I have enjoyed playing and listening to. Playing his "La Mer" in the RCMJD Symphony Orchestra inspired me to write a piece based on a three-note subsection of a motif in the first movement introduced by the cellos. Clearly, the style of my piece has no relation to Debussy's (because I do not believe my pastiche could ever be on the same level as the original), but I hope Debussy would have enjoyed my tribute had he heard it. The timing feels especially fitting, as we are performing La Mer in concert today!

Alec Thurbin **Spirals** 4′

In this piece I wanted to incorporate looping using electronics, giving the impression of spirals. I found it interesting to experiment with many different melodic lines all repeated over each other.

Ben Greenwood **Failed Meditation** 4′

The use of the F locrian mode as a base for the violin melody destabilises the sense of home in the melodies. The meditation is the attempt to keep a feeling of centre and groundedness, with the failure coming from the backing track's distractions. As the piece progresses, though, the aspects of distraction and concentration intertwine and find some compromise.

Luca Boston **Inaudible Tension** 3.5′

Innaudible Tension explores microtonality and the subtle beauty inside tension. The piece is built on slow, subtle alternations between two distinct sound worlds: the purity of sinewave-generated chords and the harsh, unstable timbre of sul ponticello violin. These elements blend and clash in ways that blur the sense of harmony, creating a constantly shifting feeling of tension instead of resolution.

Albert Heathfield **Fields** 3′

Fields is a delay-ridden and reverb-washed backing track made up of multiple Spanish guitars created to accompany a dreamy solo violin line.

Aurelia Walker **The Gathering** 3′

The Gathering is a mysterious piece, starting with eerie vocals punctuated by short violin lines. It then progresses and grows in volume and intensity, before reverting to a sense of unnatural calm. The piece ends with almost desperation, and finally quiet sadness. (All the backing tracks are my voice and thank you to Alex P for editing help!)

Thanks, as always, to our composition teachers for their invaluable work with students on this project:

Bushra El-Turk, **James Hoyle** and **Jonathan Pitkin**

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*
Simon Speare *Head of Composition*

ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 22 March 2025, 3pm
Performance Studio

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3.00 Florence Clarke *piano* (pupil of Yoko Ono)

Lyadov Mazurka in F minor op57 no3	1.5′
Paul Harvey Rumba Toccata	1.5′

3.06 Imogen Harper *trumpet* (pupil of Phillip Bainbridge)

Hummel Trumpet Concerto *ii Allegro con spirito*	7'

3.15 Torry Jang *violin* (pupil of Eri Konii)

Sarasate Carmen Fantasy op25	12'

3.30 Clarinet Choir (Anna Hashimoto *tutor*)

Clarice Leung, Cecilia Committeri, Leandra Li, Noah Keleta, Louis Spadano

Piazzolla arr. Edwards Cafe 1930	6′
Joe Hisaishi arr Ishikawa My Neighbour Totoro *medley*	5.5′

3.45 Trumpet Ensemble (Phillip Bainbridge *tutor*)

Liam Aspinall, Thomas Byrne, Louis Millar, James Tweedie

Joan Tower Fanfare for the Uncommon Woman	3.5'

4.00 Julieta Gutierrez Portilla *viola* (pupil of Sarah-Jane Bradley)
Telemann Viola Concerto in G Major *ii Allegro* 3'
Brahms String Sextet in B flat no1 op18 *ii Andante, ma moderato* 3'

4.15 Elyssa Kiang *violin* (pupil of Eri Konii)
Mendelsohn Violin Concerto op64 in E minor *ii Andante* 8'
Rimsky-Korsakov Flight of the Bumblebee 2'

4.30 Piano Trio (Richard Uttley *tutor*)
Reuben Moisey *piano* Leonard Behrend *violin* Jacqueline Yang *cello*
Tailleferre Piano Trio iii Moderato *ii Allegro vivace* 10'

4.45 Amy Johnson *violin* (pupil of Eri Konii)
Amy Beach Romance op23 7'

4.55 Saxophone Quartet (Sarah Markham *tutor*)
Kezia Colton *soprano* Nina Linn *alto*
Rory Johnston *tenor* Jake Fokes *baritone*
Robert Clerisse Introduction et Scherzo 4'

5.05 Katherine Baker *violin* (pupil of Erica Dearing)
Violin Concerto in E minor op64 9'
iii Allegretto non troppo - Allegro molto vivace

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
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Junior Department
Symphony Orchestra

Jacques Cohen *conductor*

Jamaal Kashim *harp*
Winner of the 2024 Peter Morrison Concerto Competition

7pm, Saturday 22 March 2025
Amaryllis Fleming Concert Hall, RCM

Doreen Carwithen (1922-2003)	Bishop Rock	10′
Reinhold Glière (1875-1956)	Harp Concerto in E flat op 74 *i Allegro moderato* *ii Tema con variazioni* *iii Allegro giocoso*	30′

Interval 20 minutes

Claude Debussy (1862-1918)	La Mer *i De l'aube à midi sur la mer* *ii Jeux de vagues* *iii Dialogue du vent et de la mer*	25′

Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloists, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Saturday 1 March our Jazz Ensemble performed at the world famous 606 Club and the Spring Term concludes next Saturday with a Soloists' Concert at 11am in the Performance Hall and the End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year nearly £250,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), London Music Fund, Abinger Hammer Village School Trust, Young Sounds UK, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, John Curwen Society, Roger Quick and the Saddlers' Company for their generous support.

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Doreen Carwithen Bishop Rock *(programme note by Anthony Zemsky)*

Doreen Carwithen was a pioneering British composer known for her orchestral and film music, making significant contributions to 20th century classical and cinematic soundscapes. As one of the first female composers to break into the British film industry, she scored over 30 films, displaying a talent for evocative and dramatic orchestration, as well an incredible talent for working under pressure, famously scoring the music to Queen Elizabeth's II's official coronation film in just 3 days. Her music has something of the delicate and winding melodies of French greats like Debussy and Ravel, but always with the core and boldness of 20th century musicians. Her concert works, such as today's ***Bishop Rock*** and *Concerto for Piano and Strings*, reflect a bold harmonic style and a keen sense of atmosphere, often drawing inspiration from landscapes and the sea. Despite her achievements, Carwithen's career was often overshadowed by the male-dominated industry, and she later turned away from her composition to promote the music of her partner, William Alwyn, only returning to her own works after his death. In recent years, her music has gained renewed recognition, affirming her place as a significant yet underappreciated figure in British classical music.

Bishop Rock is an islet off the Coast of Cornwall, dominated by a tall, white, lighthouse. It stands a small speck in the ocean, yet plays a pivotal role guiding ships in calm and storm. This most westerly part of England is the inspiration for the *Bishop Rock Overture*. This piece begins with an energetic, bold, and striking soundscape, yet always with rounded edges to its lines. A storm of brass and timpani settles smoothly into a curiously ambling breeze. Carwithen's instrumentation is flexible, allowing sections of different harmony and intensity to ebb and flow naturally. This fluidity allows for so many characters to be seen – both the great ocean that mercilessly tosses fishing ships, and the gentle, nurturing, splashes of water on a spring day. Step into this turn of the seasons with *Bishop Rock* and add another brilliant composer to your own soundscape.

Reinhold Glière Harp Concerto in E flat op 74 *(Jamaal Kashim)*

Reinhold Moritzevich Glière was a Soviet composer, born Kyiv in 1875. Of German and Polish descent, Glière was destined for a career requiring careful political navigation. Originally spelt 'Glier,' he adjusted the spelling of his name in 1900 – the year he graduated from the Moscow Conservatory – to appear more French, a strategic move at a time when France was regarded as Europe's cultural heart. His status as a composer is often overshadowed by his aptitude for teaching, with pupils including Prokofiev and Khachaturian. Nevertheless, he was an incredibly successful composer in his own right, earning acclaim from

Stalin himself, who viewed Glière favourably as a model Soviet composer, whose lush, folk-infused music aligned with Socialist Realism. By avoiding dissonance, he escaped the controversy which plagued composers such as Shostakovich. Rewarded with multiple Stalin Prizes, Glière remained in favour by embracing national traditions and producing works that served Soviet cultural ideals.

He composed his *Harp Concerto in E flat op 74* in 1938 for the harpist Ksenia Erdeli, whom he consulted so frequently on the effectiveness and practicality of his harp writing that he eventually offered to name her as joint composer of the work – an honour she declined. Viewed as one of the most significant concertos in the harp repertoire, Glière's conservative style gives the piece a distinctly late-Romantic character, to the extent that it could easily be mistaken for a work composed half a century earlier.

The main melody is introduced by the harp in the opening of all three movements, maintaining a simplistic, accessible nature throughout. The first movement opens emphatically with declarative chords from the soloist, before flowing into a beautifully melodic second subject that has been compared with Rachmaninov for sweeping lyricism. Glière inserts a virtuosic cadenza near the end of the movement, showcasing the harp's subtle and extensive range of colours. The *Andante* second movement follows the form of a theme and variations. A brooding low-lying passage in the celli and basses precedes a somewhat plaintive theme announced on the harp. Six variations follow, each building upon the last and flowing elegantly from one to the next, giving the movement a wonderfully well-structured feel. The movement closes peacefully with a coda, returning to the theme in its simplest, most serene form, leaving a sense of calm and resolution. This paves the way for a joyous finale in rondo form, which presents spirited exchanges between soloist and orchestra. Contrasting sections intersperse the main theme, imbued with a distinctly folk-like quality, featuring lively rhythms and a playful character that vividly evokes the infectious energy of folk dance. A triumphant conclusion brings the concerto to an exhilarating close.

Debussy La Mer *(Sophie Byrne)*

Fond childhood memories of the sea from summers spent by the Mediterranean at Cannes characterise the French composer Claude Debussy's masterpiece *La Mer (The Sea*). Completed in 1905, *La Mer* was received badly by its first audience in Paris. Though the piece may seem like a symphony, it was referred to by its composer as simply 'three symphonic sketches', perhaps an attempt by Debussy to combat musical tradition. Overall, *La Mer* is essentially three symphonic scenes, wherein each movement flows so well into the next that the piece becomes almost like a stream of consciousness. *La Mer* could certainly be described as 'Impressionist', even if the composer disliked this label. It conveys the sea's various moods through changing soundscapes and rich harmonies rather than defined structures and conventional techniques. For example, it utilises whole tone and pentatonic scales (five note scales common in many cultures throughout the world) rather than conventional major or minor scales, which at times grants it a blurred, indistinct quality. Furthermore, *La Mer* takes inspiration from artwork, such as the works of the English Romantic painter Turner and the Japanese artists Hokusai and Hiroshige (whose works were particularly popular in France during Debussy's time of writing). In fact, when *La Mer* was published, Debussy requested that the cover design include a section of Hokusai's most famous epic woodblock print, *The Great Wave off Kanagawa*, which depicts an enormous wave towering above and curving over in its downward fall. It is also

fascinating how some of the ideas in *La Mer* have a distinctive East Asian sound, a sign of the influence Asian music had on Debussy, particularly the Javanese gamelan music he heard at the 1889 Universal Exposition in Paris.

In terms of structure, the piece is separated into three contrasting movements, despite how blurred together they seem. The first movement, in English *From Dawn to Noon on the Sea*, involves a slow introduction which accelerates and crescendos to the main section of the movement, perhaps suggesting sunrise, or even the sea itself awakening. Flutes, oboes, cor anglais and cellos seem to have special roles, and listen out for the unique timbre created by the muted trumpet combined with the cor anglais near to the beginning, the full richness of the cello section (at one point unusually divided into parts), and an epic full orchestral climax to bring it to a close, where the brass features prominently. The second movement, *Play of the Waves*, bears similarity to the traditional symphonic scherzo due to its *Allegro* (much faster) tempo and mischievous character; this movement is fun and truly utilises musical colour, though the playfulness does fade towards the end of the movement into a moment of serene majesty, where the harp features significantly. The third movement, *Dialogue of the Wind and the Sea*, can be described as evoking terror – the opening is haunting, with figures in the lower strings that increase in number and crescendo. This movement features thematic interchange, enhanced by the return of material from the first movement, making the final movement a dialogue between the wind and sea: we hear the themes truly alternating before the piece's epic conclusion.

Jamaal Kashim is a joint principal study harpist and composer at the Junior Department of the Royal College of Music, where he has been studying harp with Professor Daphne Boden for nine years. Equally comfortable in both recital and orchestral settings, Jamaal's virtuosity has been recognised in many competitions, including as a semi-finalist in BBC Young Musician 2024, having been unanimously awarded winner of the quarter final. He was awarded first prize in both Rickmansworth and Reading Symphony Orchestra Young Musicians' Competition 2024, and second prize at the Bromsgrove Young Musicians' Platform 2024. At the RCM Junior Department, Jamaal has been thrice winner of the Gordon Turner Harp Competition. He was awarded second place in the 2024 Gordon Turner Competition and a finalist of the competition in 2023. Jamaal was twice runner up in the Barbara Boissard Junior Concerto Competition, before being awarded first prize in this year's Peter Morrison Concerto Competition. Jamaal has twice been awarded both Junior Musician of the Year and Chamber Musician of the Year at Woking Music Festival.

Jamaal's concert engagements include performances with Windsor & Maidenhead Symphony Orchestra, Reading Symphony Orchestra, Chorleywood Orchestra, the Waverley Ensemble and the London International Concert Orchestra. He has also performed a solo recital in the Royal Albert Hall's Elgar Room and has been invited to work with ABRSM in a forthcoming recital series.

Jamaal served as Principal Harp of the Royal Concertgebouw Orchestra's 'Young' Orchestra 2023, RCMJD's Symphony Orchestra, National Children's Orchestra of GB, Chineke! Junior Orchestra and London Schools Symphony Orchestra, with whom he was a Scholar of the Countess of Munster Trust. He was a London Philharmonic Orchestra Junior Artist 2023/2024 where he was mentored by Rachel Masters - Principal Harpist of the LPO. Jamaal has performed at venues including the Berlin Konzerthaus, Concertgebouw, Royal Albert Hall and Barbican. In 2024 Jamaal undertook masterclasses with the internationally renowned harpist Joel von Lerber and the celebrated harp pedagogue Maria Graf, who recently wrote that she considered Jamaal 'a genius'. He intends to pursue further study in masterclasses with Isabelle Moretti in Spring 2025.

As a composition student of Dr Pitkin at RCMJD, Jamaal was awarded first prize in the Robinson College, Cambridge 'New Directions' Composition Prize 2024, in addition to being highly commended in BBC Young Composer 2023 and a finalist in the National Centre for Early Music Young Composers' Award 2024. He was awarded second prize in the biennial Surrey Hills Young Composer Competition 2024, having been a finalist in 2022. His work has been featured on BBC Radio 3, Google Arts & Culture and with English Heritage. Jamaal is grateful to the Estate of Humphrey Searle for their support in his ongoing composition studies. Jamaal was home-educated for most of his life and intends to further his music education at university.

Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He is a passionate communicator, renowned for his unique ability to engage audiences. His compositions and arrangements, include music for choir, orchestra, chamber works and opera. Commissions include works for Dame Evelyn Glennie *(Firefly)*, Onyx Brass *(Concertino)*, Piatti Quartet *(From Behind Glass)*, Fitzwilliam Quartet *(Nun danket alle Gott)*, National Youth Wind Ensemble *(Pantheon)*, Primrose Piano Quartet and Tête-à-tête Opera *(The Lady of Satis House)*. More recent commissions include his powerful oratorio *Creation* which received a huge ovation when premiered at the Barbican last year. His string orchestra arrangements, particularly Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings* and *Transcriptions for Strings* (Cohen Ensemble) and *Cohen's Carols* (Oxford Camerata). His latest album comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet) was released last year to rave reviews and a new recording of his song cycle *Love Journeys* for soprano and strings was released earlier this year. Jacques read music at Oxford where he conducted the university orchestras and was awarded the Conducting Scholarship at the RCM, where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I
Finn Kjaergaard
Peter Ryan
Catherine Bennett
Richard Eichhorst
Katherine Baker
Eleanor McKenzie-Jones
Aurelia Walker
Miriam Grant
Almond Zhao
Rachel Cheung
Caitlin Reynolds
Leo Behrend

Violin II
Eli Tomey
Michelle Wang
Tolga Mardin
Tristan McCardel
Lilico Ueno
Freddie Sanitt
Isabel Woolf
Ka Men Yau
Elisa Kandasamy
Lozano

Viola
Inga de Vegvar
Orion Loth
Jess Elliott
Harry Rughoo
Katie Cheung
Sophia Gonzalez Pereira
Nathan Tsang
Jackie He

Cello
Madeleine Murray
Jamie Dickinson
Jacqueline Yang
Isabella Song
Margaryta Dorosh
Suzannah Clark
Jamie Zweimueller
Amy Prins
Inez Karlsson
Oscar Wang
Gabriel Ward
Matty Oxtoby

Double Bass
Patrick Marks
Doruk Oztosun
Allegra Tsang
Mert Doyurgan
Samuel-Adisa
McDonald
Lucas Tao
Hewei Chen
Bonnie Shaw
Mimi Hobbs

Flute
Jennifer Chen
Florence Knibbs
Indiana Leech
Hanhan Qu
Isaac Skey

Oboe
Emilia Gahan
Lucy Palfery
Alex Pylypenko

Clarinet
Saskia Carter
Imogen Horrocks
Clarice Leung
Nina Linn

Bassoon
Meg Hards
Smera Sachin
Rebekah Tate
Jenna Hunt

Horn
Polly Bishop
Polly Casey
Sinead McEvoy
Rachel Zhang
Melissa Hawkings

Trumpet
Bronwen Roberts
Lucas Gebrehiwet
Jed Casterton
Louis Millar

Trombone
Alex Holford
Ben Clarke
Oscar Sangster
Maxine Chu
*Jonathan Lovatt

Tuba
*Sunny Anderson

Timpani & Percussion
Luke Crown
Hailey Wong
Angus Wong

Harp
Jamaal Kashim
Claudia Membery
Emira Kangesan

** denotes guest performer*

Orchestra Tutors

*Stephen Bryant Violin
Karen Bradley Viola
Miriam Lowbury Cello
Vera Pereira Double Bass
*Anna Hashimoto Woodwind
*Philip Box Horn
Richard Ward Brass
Chris Terian Percussion
Cecilia Sultana de Maria Harp
(* = senior tutor)

RCM Junior Department

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 25 March, 1.05pm

Performance Studio

Gershwin (1898–1937)	The Quintessential Gershwin *i* *I Got Rhythm* *ii* *Love Walked In* *iii* *Fascinatin' Rhythm*	10'

Derry Sowinski horn
Olivia Wild trumpet
Archie Musselwhite trumpet
Max Pritchard trombone
Sean Linton tuba

Dvořák (1841–1904)	String Quartet in E flat major op 51 no10 *i* *Allegro ma non troppo*	9'

Sharon Zhou violin
Elizabeth Hur violin
Lizzie Rowland viola
Alina Maries-Reim cello

Haydn (1732–1809)	String Quartet in G major op 77 no 1 *i* *Allegro moderato* *ii* *Adagio* *iii* *Minueto: Presto* *iv* *Finale: Presto*	22'

Sylva Quartet
Marélie Chomarat violin
India Reilly violin
Vera Edgington viola
Lucy Hepburn cello

Telemann (arr Tsate) (1681–1767)	Duet for Two Flutes *i* *Affectuoso* *iii* *Andante*	4'

Ortiz (1510–1570)	Las Dolly Sisters	10'

Twin Reeds
Paynor Tsate saxophone
Christian Hoddinott clarinet

UPCOMING EVENTS

CHAMBER SPOTLIGHT: THE OCTET
Wednesday 26 March, 6pm
Performance Hall

Anna Meredith Octet
Finn Mattingly Thistles (world premiere)
Mendelssohn Octet in E flat major op 20

Join us for a chamber concert of contrasting octets: while Mendelssohn's early work for strings is bright and virtuosic, Anna Meredith's octet for wind and brass is effervescent and enigmatic.

These epic works frame a brand-new piece by RCM composer Finn Mattingly

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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CHAMBER SPOTLIGHT: THE OCTET

Wednesday 26 March, 6pm
Performance Hall

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CHAMBER SPOTLIGHT: THE OCTET

Wednesday 26 March, 6pm, Performance Hall

Welcome to the Royal College of Music

Finn Mattingly (b 2004)	Thistles (world premiere)	10'

Joe MacDonald violin I **Mira Marton** violin II
Sally Aiko Dando violin III **Natasha Sutanto** violin IV
Joe Berry viola I **Aisha Goodman** viola II
Carys Underwood cello I **Rasmus Andersen** cello II

Anna Meredith (b 1978)	Octet	6'

Ivan Lazebnyi flute **Siena Barr** clarinet
Eoin O'Gorman trumpet I **Josie Sleigh** trumpet II
William Hartley bassoon I **Paddy Kearney** bassoon II
Saffi Frazer-Brown trombone **Archie Foster** bass trombone

Mendelssohn (1809–1847)	String Octet in E flat major op 20, MWV R 20		35'
	i	*Allegro moderato ma con fuoco*	
	ii	*Andante*	
	iii	*Scherzo: Allegro leggerissimo*	
	iv	*Presto*	

Mira Marton violin I **Joe MacDonald** violin II
Natasha Sutanto violin III **Sally Aiko Dando** violin IV
Aisha Goodman viola I **Joe Berry** viola II
Rasmus Andersen cello I **Carys Underwood** cello II

Tonight, RCM chamber musicians explore balance and contrast in works that unite eight instrumentalists in a programme of varied octets, culminating in Mendelssohn's groundbreaking work that established the octet within the string chamber repertoire.

Eight is an inherently balanced number. Divisible into quadruples and pairs, its internal symmetry is significant in numerous disciplines; in physics, stable ions contain an octet of electrons; in religion, the convergence of paths or groups into eights is meaningful in Buddhism, Islam, and ancient Japanese thinking; and in music, ensembles of eight form a cornerstone of string, choral, brass, woodwind and jazz repertoires. Working with an ensemble of eight gives a composer a choice: either the instruments can be written for symmetrically – into instrument pairs or into two quartets – or the composer can break the mould. It is this decision that the three works heard tonight explore.

We open with the world premiere of a new work by RCM composer Finn Mattingly. Responding directly to the forces of Mendelssohn's octet, *Thistles* is an exciting piece that resists the urge to treat the ensemble as two separate quartets. Instead, all eight instruments join together, using metrical changes and sonorous extended bowing techniques to create a jagged soundscape. Finn elaborates: '*Thistles* presents a dialogue between note and noise in an expansion of quite simple gesture: with pitch acting as a grounding point for the ensemble's playground, a dichotomy emerges between these two aspects in a whirlwind of 'thistles', as if blowing by on a dusty highway.'

Next, we hear Anna Meredith's energetic *Octet* for mixed woodwind and brass. A graduate of the RCM, Meredith's work blurs the lines between classical and contemporary music, incorporating hip hop and jazz influences within orchestral and chamber settings. Her career breakthrough came with her commission *froms* which was featured at the 2008 BBC Last Night of the Proms; Meredith has since channelled her background as a clarinettist and multi-genre composer into studio albums of electronic music, collaborations with visual artists, and composition for film and television. Despite its understated name, *Octet*, commissioned for and premiered by Sinfonia ViVa in 2010, is a complex tapestry woven by eight instruments who seem simultaneously together and at odds. Its eight instruments are arranged into pairs of two trumpets, two bassoons and two trombones (one tenor, one bass) with one flute and one clarinet as the outliers. Though each pair enters together with their own shared musical motifs, the shifting dialogue between them and the wider ensemble encounters moments of slippage where rhythmic patterns don't line up. This lends the piece a percussive feel accentuated by body percussion in later bars and gives the brief moments of convergence between all eight instrumentalists a sublime quality.

Closing the concert is Mendelssohn's epic String Octet in E flat major. Mendelssohn's prodigious childhood paved the way for his experimentation with standardised forms and genres. Composed when he was just sixteen, this ambitious work is a response to the Romantic desire to expand the expressive capabilities of the string quartet and expertly balances the sensitivity of instrumental dialogue required in chamber music with the powerful tone created by so large an ensemble. Unlike earlier works written for eight strings such as Louis Spohr's Double Quartet in D minor, written as a dialogue between two string quartets, Mendelssohn's octet was novel in its treatment of each single instrument as an individual. Mendelssohn himself indicated in the score that all the instruments should 'work together in the style of a symphony', yet there are frequent moments of conflict within their dialogue where Mendelssohn splinters the ensemble into opposing groups, using the resolution of these dissonances to maintain propulsion within the work's trajectory.

The lengthy, energetic opening *Allegro moderato* is a tour de force that is tempered by a deceptively simple *Andante* which passes a mournful, yearning motif upwards through the ensemble. The work's famous *Scherzo* was prompted by the passage in Goethe's *Faust* where Faust and Mephistopheles descend into the underworld, and is a skittering, mirthful dance befitting this devilish inspiration. A bombastic *Presto* closes the work, allowing each of the eight instruments to shine in a glittering fugue built around a quotation from the 'He shall reign forever' passage from Handel's *Hallelujah Chorus*. Whether deliberate or not, this is a fitting, almost prophetic statement for the young Mendelssohn to close with. Despite his untimely death, this work left an unparalleled legacy in the string octet genre, and reigns supreme within the repertoire for both contemporary and modern audiences alike.

Finn Mattingly

Finn Mattingly is an American composer currently studying as a Humphrey Searle Scholar with Ken Hesketh at the Royal College of Music. Beyond this work for tonight's Chamber Spotlight, he recently wrote for Dissolution Ensemble (Lucerne), àktapha Ensemble (Athens), and for members of Barcelona Modern (Barcelona). Currently, he is designing a fixed media installation for Kew Gardens as part of their Sounds of Blossom festival. He has been recognised in the American Prize for Composition, and his solo violin piece *Seaside Contemplation* received an honourable mention in Tribeca New Music's Young Composer Competition. He has been selected for a Peter Eötvös Foundation workshop, a Brevard Music Centre programme, and summer programmes with Atlantic Music Festival and Curtis's Young Artists. Additionally, Finn studied at the Royal Danish Academy of Music with Bent Sørensen and Marcela Lucatelli. Outside of artistic work, he is pursuing research in the creative cognitive processes behind the composer's warm up.

GREAT EXHIBITIONISTS
Monday 31 March–Friday 4 April 2025

Inspired by the 1851 Great Exhibition in Hyde Park, the RCM's cutting-edge Great Exhibitionists series is curated entirely by students. Multidisciplinary in outlook, these innovative performances often feature collaborations with artists from other creative fields including art, dance, drama and film.

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CONDUCTORS' PODIUM

Wednesday 26 March 2025, 6pm
Amaryllis Fleming Concert Hall
Leif Tse, Sam Scheer, Yi-Chuan Chen
and Giuseppe Stillitano conductors

CONDUCTORS' PODIUM
Wednesday 26 March 2025, 6pm | Amaryllis Fleming Concert Hall

Leif Tse, **Sam Scheer**, **Yi-Chuan Chen** and **Giuseppe Stillitano** conductors

Debussy (Iain Farrington) (1862–1918)	Prélude à l'après-midi d'un faune
Puccini (1858–1924)	Crisantemi
Mozart (1756–1791)	Ruhe sanft from Zaide K 344
von Zieritz (1899–2001)	Japanische Lieder
Gershwin (arr Iain Farrington) (1898–1937)	Rhapsody in Blue

The RCM's emerging conductors take the opportunity to shine in this student-curated concert featuring a selection of short orchestral works. From Debussy's much-loved masterpiece to an arrangement of Gershwin's jazz concerto, there is something for everyone.

Chen Yi-Chuan

Chen Yi-Chuan, born in Taiwan, is pursuing a Master of Performance in Conducting at the RCM with an RCM scholarship, studying under Toby Purser, Peter Stark and Howard Williams. A skilled Chinese bamboo flutist, he studied conducting with Apo Ching-Hsin Hsu and graduated from National Taiwan Normal University. Currently, he conducts the Arteam Chinese Orchestra and previously led the NTNU Alumni Chinese Orchestra until August 2024. From 2018 to 2020, he served as Annual Contract Assistant Conductor at the National Chinese Orchestra of Taiwan (NCO), after earning second place in its 2016 Young Conductor Competition. In recent years, Chen has participated in masterclasses and public performances, working with ensembles such as the Budafok Dohnányi Orchestra, Jerusalem Symphony Orchestra, Kirishima Festival Orchestra, Taipei Philharmonic Youth Orchestra, NCO, and Hong Kong Chinese Orchestra. These experiences have broadened his understanding of diverse repertoire and enriched his artistic vision.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had master-classes with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano and Jac Van Steen at the Royal Festival Hall. Recent highlights include making a debut in Romania with the Orchestra Oleg Danovski, performing with Croydon Youth Orchestra and Chinike Orchestra in their annual 'Inspiration Concert' and working with both the Central and Regiment Bands of the Royal Air Force.

Giuseppe Stillitano

Giuseppe Stillitano Born in Italy in 1998, he graduated in piano at the Conservatory of Reggio Calabria, in conducting at the Conservatory of Milan and specialized under Donato Renzetti at APM in Saluzzo. Among the various orchestras, he conducted I Musici Orchestra of Parma, Wiener Festspiele Orchestra of Vienna, Orchestra Sinfonica of Milan, Orchestra della Magna Grecia of Taranto, Polska Filharmonia Baltycka of Gdansk, Kauno City Symphony Orchestra of Kaunas. He is assistant to Gianluca Marcianò and he also boasts collaborations with the soloists Elly Suh and Cihat Askin and with the singers Sondra Radvanovsky and Piotr Beczala. Already "Patron of Culture" of the Italian Republic, he has been designated as "Conductor of the future" by Opera Charm Magazine and was recently appointed "Knight of the Order of Merit of Savoy". Giuseppe currently studies with Toby Purser, Howard Williams and Peter Stark at RCM, that offered him a scholarship for a MPerf in Conducting.

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ROYAL COLLEGE OF MUSIC London

In celebration of 25 years of the RCM Creative Careers Centre

CONTEMPORARY CREATIVE CAREERS

Thursday 27 March 2025

6pm – 7.15pm

Britten Theatre

Royal College of Music

The event is held in memory of Mary Cosgrave HonRCM

SCAN TO SUBMIT A QUESTION TO THE PANEL

Please keep phones on silent during the event.

No photography / video permitted.

Contemporary Creative Careers

Rieko Makita piano
Bethan Hancock visuals
Doris Kuo live electronics

Rieko Makita (b.1996) Light within darkness (homage to Claude Debussy) 5′

Welcome by Diana Roberts, Head of RCM Creative Careers Centre and Entrepreneurship Tutor 3′

Opening remarks by Eric Whitacre, Ambassador for RCM Creative Careers 5′

Panel discussion 45′

Chair: James Williams Director, Royal College of Music

Panel:

Eric Whitacre Composer, Conductor, Speaker

Jane Mitchell Creative Director and Principal Flute, Aurora Orchestra

Peter Brathwaite Baritone, Advocate, Artist

Rebecca Allen President – Audience & Media, Universal Music UK

Closing remarks by Diana Roberts 3′

Rieko Makita piano
Teodora Serbanescu visuals

Franz Liszt (1811–1886) Liebesträume No.3 in A-flat Major 4′

Rieko Makita Light within darkness (homage to Claude Debussy)

Night has long been a source of inspiration for artists across cultures, stirring dreams, nostalgia, and wonder. The night is a shared experience that unites us all.

Using Debussy's timeless Clair de Lune as a starting point and source of inspiration, Rieko's performance explores the shifting colours and flickering lights of the evening sky through sound, space, and time. It evokes the magic of the night — the glow of stars, the stillness of twilight, and moments of quiet reflection. At its heart, Light Within Darkness carries a message of hope — a reminder to seek light even in the darkest of times.

This performance offers a glimpse into Rieko's upcoming show at the Wandsworth Arts Fringe Festival this June, supported by the RCM Accelerate Scheme.

Franz Liszt Liebesträume No.3 in A-flat Major

In dedication to Mary Cosgrave HonRCM, her family, colleagues and friends.

Love, like dreams, exists beyond time—fleeting yet eternal, intimate yet universal. *Liebesträume* by Franz Liszt embodies this duality, weaving tender melodies with passionate surges that echo the depths of human emotion. Inspired by poetry, this piece speaks of love as something pure and unwavering, transcending the ephemeral.

This performance is dedicated to Mary Cosgrave, an important member of the RCM community, in remembrance of her warmth and lasting impact. Accompanied by visuals of expansive skies slowly shifting in colour, the music becomes a reflection of memory and love—ever-changing yet everlasting—shared with her family, colleagues, and friends.

Rieko Makita

Pianist / RCM Accelerate Artist

Making her Sydney Opera House debut at just 16, Rieko Makita is a Japanese Australian pianist and composer whose artistry has captivated audiences across Australia, Japan, Europe, and the UK. Currently based in London, Rieko made her solo debut at the Royal Albert Hall's Elgar Room to a sold-out audience, gave a solo recital at St John's Smith Square and performed live on BBC Radio 3's *In Tune* in 2024. In February this year, Rieko made her debut single release of her music on Spotify and other streaming platforms.

Rieko's journey began in Tokyo and flourished in Sydney, where she graduated from the Sydney Conservatorium of Music. After moving to London, she earned an Artist Diploma and Master of Performance with Distinction at the Royal College of Music, receiving the prestigious Constant & Kit Lambert Fellowship and the RCM Accelerate Award. She has obtained awards, including the Help Musicians Postgraduate Award, Bliss Trust Scholarship, and

the Philharmonia Orchestra's MMSF Piano Fellowship. Rieko has participated in masterclasses with renowned musicians such as Angela Hewitt CC OBE and Benedetto Lupo.

Thanks to the generous support of RCM Accelerate, Rieko is currently working on an experimental classical music performance, *Dreams, Mystery, and Intrigue: An Immersive Night Music Show* which blends live piano, rarely heard early European music, electronics, and stunning visual projections by Teodora Serbanescu and Bethan Hancock, to create a multi-sensory journey through night. The performance will be presented in collaboration with 2024/25 New Elizabethan Award Winner Londinium Consort for the Wandsworth Arts Fringe at the World Heart Beat Embassy Gardens on 21 June 2025. Other upcoming performances include the official Piano Day concert at Coach House Pianos on Saturday 29 March and a solo recital at St Mary le Strand on Thursday 15 May.

Rieko Makita performing at an RCM Junior Fellow Showcase

James Williams

Director, Royal College of Music

James Williams has been Director of the Royal College of Music since September 2024. Prior to this, James spent eight years as Managing Director of the Royal Philharmonic Orchestra (RPO) during which time he appointed Vasily Petrenko as Music Director, secured Associate Orchestra status for the RPO at the Royal Albert Hall and developed the RPO's international profile that included major tours to the USA, Europe and Asia.

In May 2023, James was invited by His Majesty King Charles III to oversee the music for the Coronation Service of Their Majesties The King and Queen held at Westminster Abbey. James has also worked for the Philharmonia Orchestra building long-standing partnerships with artists such as Esa-Pekka Salonen, Lorin Maazel, Lang Lang and Vladimir Ashkenazy.

Music education and developing the careers of young musicians has always played a central role in James' career which has included positions at the Royal Northern College of Music, Yehudi Menuhin's Live Music Now scheme and as a Trustee of the Mayfield Valley Arts Trust.

Eric Whitacre

Composer, Conductor, Speaker

Photo: Marc Royce

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. A graduate of The Juilliard School (New York), his works are programmed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Among his accolades and awards, in recent years Eric received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University (CA).

Eric served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College, Cambridge University (UK). He is also an Ambassador for RCM Creative Careers and is proud to be a Yamaha artist.

A long-term relationship with Universal/Decca Classics has produced several no1 albums which have enduring success. New works include

Eternity in an Hour which received its premiere in 2024 at the BBC Proms in the Royal Albert Hall (London) followed by performances in Belgium, Australia and the USA. In 2025, *Murmur*, commissioned by revered violinist, Anne Akiko Meyers, will receive its premiere performed by Orpheus Chamber Orchestra at Carnegie Hall.

A widely respected conductor, Eric has worked with the world's leading choirs and orchestras including the Minnesota Orchestra, London Symphony Orchestra and Royal Philharmonic Orchestra. In 2024, he conducted Mozart's Requiem alongside his own pieces with The Louisville Orchestra. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library which became an instant best-seller and is used by composers the world over.

A charismatic speaker, Eric Whitacre has given keynote addresses for many Fortune 500 companies, in education and global institutions from Apple and Google to the World Economic Forum in Davos and the United Nations Speaker's Programme. His mainstage talks at the influential TED conference in Long Beach CA received standing ovations.

Jane Mitchell

Creative Director and Principal Flute, Aurora Orchestra

Photo: Nick Rutter

Jane Mitchell is Principal Flute and Creative Director for Aurora Orchestra. Jane plays regularly with both modern and period groups across Europe, including the Orchestra of the Age of Enlightenment, Irish Chamber Orchestra, BBC Symphony Orchestra, the Chamber Orchestra of Europe, London Sinfonietta, Academy of St Martin in the Fields, the Gabrieli Consort and Les Siécles. Jane feels passionately about finding new ways to make orchestral music speak to more people and has been deeply involved in Aurora's programming, production and devising of work since the orchestra began. Jane has played a key role in the development of the orchestra's series for young people, Far Far Away, and the online platform Aurora Classroom. Jane won the Royal Philharmonic Society ABO Musician Award (then known as the Salomon Prize) in 2020 for her work with Aurora.

Peter Brathwaite

Baritone, Advocate, Artist

Peter Brathwaite FRSA, a British Barbadian opera singer and Royal College of Music graduate, is dedicated to spotlighting marginalised voices. Highlights of his 2024/25 season include roles in *The Time of Our Singing* at La Monnaie, Brussels; *The Little Lives* at New Opera Days Ostrava; the world premiere of Mark-Anthony Turnage's *Festen* at the Royal Opera House, Covent Garden, and the cinema release of the Olivier Award-winning *Wolf Witch Giant Fairy* (Little Bulb/Royal Opera House). He is also a Distinguished Visitor at the University of Oxford.

Brathwaite conceived and co-created *Insurrection: A Work in Progress* at the Royal Opera House and *Effigies of Wickedness* at ENO/Gate Theatre. He is a BBC Radio 3 broadcaster and his series *In Their Voices* was shortlisted for a Royal Philharmonic Society Music Award. He has written for *The Guardian* and *The Independent*, and lectures on identity and restorative justice.

During the pandemic, Brathwaite created *Rediscovering Black Portraiture*, a widely exhibited photographic series, with an accompanying book published by Getty in 2023. He has been commissioned to write a family history of Barbados which will be published in 2026/27 by Chatto & Windus (Penguin Random House). He also serves on the Church of England's Contested Heritage Committee and is a trustee for CHROMA Ensemble and Second Movement Opera Company.

Rebecca Allen

President – Audience & Media, Universal Music UK

After studying at Trinity College of Music in London, Rebecca Allen started her career at the BBC where she worked with the BBC Symphony Orchestra and then the BBC Proms. She joined Universal Records in 1999, working across established labels like Deutsche Grammophon, Decca Classics, Philips and Verve Records, later rising to the role of Director of Media.

Rebecca remained with the division after it was renamed Decca Records in 2009. In 2017, Rebecca was promoted to President – becoming the first woman to head up the label in its long and distinguished 90-year history.

In 2016, Rebecca became an inductee of the Music Week 'Woman in Music Awards' and the US Billboard's 'Woman in Music Awards'. The following year, Rebecca was named *Music Week*'s Business Woman of the Year.

During her time at Decca, Rebecca worked closely with many high-profile artists including Pavarotti, Andrea Bocelli, Max Richter, Ludovico Einaudi, Nicola Benedetti CBE and Sheku Kanneh-Mason MBE.

Rebecca was fortunate enough to become a board member at Trinity Laban Conservatoire, a very proud moment in her career. Rebecca was also awarded an Honorary Doctorate by the University of New Buckinghamshire, in recognition of her 'outstanding contribution to the UK's music industry'.

In 2018, Rebecca became the Co-Chair for the Classic BRIT Awards, helping to spearhead its return after a five-year hiatus. Three years later, Rebecca became Co-Chair of the BRIT Awards, the first live event to happen during the pandemic. The BRIT Award Show went on to be nominated for a BAFTA for the first time in its history.

In 2020, Rebecca was appointed President of EMI Records, the largest label in the UK. At EMI, Rebecca was responsible for working with artists ranging from Elton John & Queen, through to Taylor Swift, Lewis Capaldi and many young and emerging artists including Olivia Dean.

In 2023, Rebecca was awarded an 'Honorary Fellowship' by Trinity Laban Conservatoire, and in 2024, Rebecca was promoted to President – Audience & Media for Universal Music UK, working across Polydor Label Group, Island-EMI and Decca Records.

Rebecca is now a Trustee for the BRIT School, which is the leading performing and creative arts school in the UK. Rebecca is a huge advocate for removing barriers to culture and creativity for all children.

RCM Creative Careers Centre

Renowned for its forward-thinking and holistic approach to developing the careers of young musicians, this year marks a quarter of a century of the Royal College of Music (RCM) Creative Careers Centre.

Each year over 500 Royal College of Music students and alumni benefit from the Creative Careers Centre's professional work placements, alongside gaining one-to-one advice, guidance, referrals, resources and a broad spectrum of opportunities. The services of the Creative Careers Centre are available to RCM students for up to five years after graduation, supporting their long-term career development.

Photo: Nick Gurney

RCM violinist performing at the Royal Academy of Arts

Among the thousands aided over the past 25 years is Dani Howard, RCM alumna and celebrated composer, who reflected on the impact of the Creative Careers Centre: 'They were so supportive in offering work opportunities which formed a significant part of my portfolio career, including my first paid commission for the Royal Academy of

Arts, leading to a BBC Radio 3 broadcast and a recording of the work. I am so grateful that the Royal College of Music has this vital department supporting current and past students.'

Photo: Flo Brooks

RCM pianist performing at the National Gallery

Partnerships with leading organisations across various industries including the Royal Albert Hall, National Gallery, Natural History Museum, Wimbledon International Music Festival and Banstead Arts Festival, provide performance, composition and other freelance work. In Spring 2024, RCM student Jack Ledger-Dowse was commissioned to compose for the 75th anniversary of the Commonwealth in Parliament, a unique opportunity facilitated by the Centre's relationship with the Speaker's House, which he described as 'a wonderful adventure which has led me to new discoveries about the possibilities of my own musical imagination.'

Since February 2023, Grammy Award-winning composer and conductor Eric Whitacre has been serving as the RCM's Ambassador for Creative Careers, supporting students and graduates in

entrepreneurship, innovation and self-promotion. Inspiring industry professionals are regularly welcomed to the College to share their experiences, with recent guests including award-winning saxophonist and broadcaster, YolanDa Brown OBE DL, editor of *Opera Now* and *Choir and Organ*, Hattie Butterworth, and organist and broadcaster, Anna Lapwood MBE.

Eric Whitacre speaking to RCM students

Financial support is another core part of the Centre's offer with initiatives such as the RCM Musicians' Grant Fund, offering financial help for the purchasing of musical instruments and equipment, and RCM Accelerate, providing start-up funding for a creative project. The Corelia Project, a database created by two RCM alumni which increases the visibility and searchability of music by women composers, is just one of many projects launched with this vital aid.

Established in 1999 originally as the Woodhouse Professional Development Centre, the work of the Creative Careers Centre has been a cornerstone for supporting the professional growth of thousands of RCM students and alumni. The RCM remains grateful to the late Paul Woodhouse and benefactor Peter Willan for the generous gift and

support which enabled the department to begin its mission.

Diana Roberts, Head of Creative Careers Centre, comments: 'As pioneers in our field, we are proud to have reached this significant landmark in the department's history. When founded in September 1999, our mission was to support musicians in bridging the gap between student and professional life, while adapting to the parameters of an increasingly competitive and complex music industry. That mission remains, and we remain committed to nurturing the lifelong careers of RCM musicians.'

RCM cellist performing at the National Portrait Gallery

RCM Accelerate

RCM Accelerate was launched in 2021 by the Creative Careers Centre in response to the global pandemic and the unprecedented challenges young graduates faced at that time. The scheme supports graduating students with grants of up to £5,000, with the aim of helping them to kick-start a new creative project, social enterprise, or business idea, or develop an existing initiative.

Applicants are invited to pitch their initiative to a panel of industry professionals, providing a budget, as well as addressing the project's environmental impact and diversity and inclusion.

RCM Accelerate Grant winner Niki Moosavi and 97 Ensemble

As well as financial backing, mentoring and specialist support form an important part of the scheme.

RCM ACCELERATE

ROYAL COLLEGE OF MUSIC London

At the heart of many of the projects funded by the scheme is reaching new audiences and widening access to classical music, through innovative and entrepreneurial ideas.

RCM Accelerate is supported by Nicola Benedetti and the Benedetti Foundation.

Photo: Nick Rutter

RCM Accelerate-funded OperaEd performs at a primary school

Mark Dangerfield

Guitarist / Professional Engagements Service Artist

Photo: Eva Serksnaite

Having played the guitar since the age of eight and taking part in his local guitar ensemble, Mark Dangerfield began to show musical promise in secondary school, remaking pop songs and composing music to share with friends.

Mark began playing in the classical style after being inspired by recordings of the great guitarist Julian Bream, and he found solace in classical music during the global pandemic. In 2021, Mark was selected for further study of the guitar with Carlos Bonell and Christopher Stell at the RCM, and has since pursued studies in composition, now taking a joint-first study of composition and guitar.

Mark has appeared in numerous concerts and festivals: recent recitals include St James's Piccadilly, the Festival of Classical Guitar Music at Victoria Hall, and the RCM's Super Strings festival, as well as performances at Kew Gardens as part of their 2024 Sounds of Blossom festival, the Royal Albert Hall's Yoga with Live Music sessions in the Elgar Room, and regular appearances as part of the annual Amersham Festival of Music.

Professional Engagements Service

Through our Professional Engagements Service, RCM musicians are hired by organisations and members of the public to perform at events or work as freelance orchestral and session players, composers, accompanists and repetiteurs, and as chorus members. Fees and contracts for such work are in line with industry standards.

RCM musicians have played at some of London's most prestigious venues and landmarks. From providing background music at a corporate function or a performance at a private party, the Professional Engagements Service provides a bespoke service, tailored to suit a client's individual requirements.

RCM percussionist performing at the V&A Museum

To find out more about the Professional Engagements Service, please visit rcm.ac.uk/hire/hirercmmusicians or email engagements@rcm.ac.uk

RCM Teaching Service

Coordinated by the Creative Careers Centre, the RCM Teaching Service matches members of the public to experienced RCM students and recent graduates who have undergone a rigorous application process and have received training at our world-class conservatoire.

The Teaching Service offers instrumental, vocal, composition or theory skills, and it is open to everyone regardless of age or ability.

Our teachers travel to pupils' homes in London Zones 1–6, and our online lessons are available worldwide.

To find out more about the RCM Teaching Service, please visit rcm.ac.uk/teachingservice or email teaching.service@rcm.ac.uk

Creative Careers Centre Team

Diana Roberts Head of Creative Careers Centre and Entrepreneurship Tutor

Since joining the Royal College of Music in 2004, Diana Roberts has specialised in the development of the College's careers services for both its students and graduates. She currently runs the flagship Creative Careers Centre, and delivers a range of entrepreneurial courses for undergraduate and postgraduate students. In 2014, Diana was awarded an HonRCM for her services to music.

Through her work, Diana has created a range of professional portfolio development schemes – wherein musicians gain first-hand experience of working in the industry, a plethora of high-profile concert series at prestigious venues across the UK, and multi-discipline artistic collaborations with the likes of the National Gallery, V&A Museum, Chelsea and Westminster Hospital, and the Royal Academy of Arts. In addition, Diana established the RCM Accelerate scheme to further support graduates in their career development beyond the RCM.

Outside of her RCM role, Diana is a proud Director of The F-List for music – an organisation that specialises in supporting women in music, and an Artist Supporter of the Pete Handley Percussion Award.

Laurence Astill Creative Careers Centre Acting Manager

Laurence Astill is a South of England based saxophonist, combining a portfolio career of teaching, performing, and music administration. Having completed his Masters degree at the Royal College of Music in 2018, Laurence works part-time in the RCM Creative Careers Centre, offering advice to students on self-employed work, teaching and more, whilst also helping administer a number of the professional development schemes available to students. His freelance work comprises of teaching, both privately and in schools, as well as solo and chamber music performance. He also offers music for events, and most recently, has joined the established Pink Floyd tribute band, 'All Floyd'.

Matthew Ward Professional Engagements Coordinator

Music administrator, arranger, and trumpeter Matthew Ward is responsible for managing the RCM's Professional Engagements Service, matching musicians to a variety of high-profile external performance opportunities through the Creative Careers Centre.

Matt is a music graduate from the University of Oxford, having obtained a first-class honours degree, and he has subsequently worked across a range of professional disciplines within the music industry. He has organised events and arranged the popular chamber music series at the London School of Economics, acted as a music consultant for Ulysses Arts, and he is the Founder and Artistic Director of one of Hertfordshire's premiere jazz clubs, *Jazz at the Barn*.

As a freelance musician, Matt performs and records in jazz combos, function groups, for independent pop artists, and he is the Musical Director of the Hertfordshire Big Band. His performance training comes from institutions including Junior Guildhall, the National Youth Music Theatre, National Youth Wind Orchestra, and LSE Next Generation Orchestra, which performed at the opening ceremony of the 2012 London Olympics.

Emmi Martin Creative Careers Administrator

Emmi Martin has been a member of the Creative Careers Centre team since 2021. Prior to taking up her current role, Emmi worked at the Philharmonia Orchestra, Aurora Orchestra, and the London Sinfonietta. Emmi has produced concerts at many of the UK's leading venues, including the Southbank Centre, Kings Place, Snape Maltings, and the Royal Albert Hall. She has also toured to Europe, Mexico, Brazil and Australia.

Emmi studied Music at the University of Surrey, where she achieved a first-class degree and won the Penningtons Brass Scholarship and the Tricia Stanway Brass Prize for her trumpet playing. Outside of her career in arts administration, Emmi has worked at a Manhattan hedge fund, and has trained as a student nurse at King's College, London. Alongside work, she is a committee member of Numama Choir for women at all stages of motherhood.

Mary Cosgrave HonRCM

Founding member of the Woodhouse / Creative Careers Centre

Born into a large family in Dublin, Mary Cosgrave settled in London where she worked in a range of arts-related posts, taking a degree in music before joining the RCM in 1997. Unfailingly stylish, she arrived for her interview in a memorable hat and lacy gloves, and was thus considered a natural fit for a role in the Vocal & Opera Department. From there she moved to External Engagements, and later to the newly established Woodhouse Centre, where she ensured that students and alumni were comprehensively prepared for the professional life. She was refreshingly direct, issuing brisk edicts such as: 'Get your hair cut', 'Clean your shoes', and 'Never wear that again'. She was invariably obeyed.

Mary was spirited, amusing, warm, capable, direct, kind and wise. With her radiant smile, she sparkled, establishing immediate rapport and inspiring everyone to give their best. Moving into the

Development and Alumni Engagement Team, she was responsible for the delivery of the RCM's annual flagship fundraiser, the Soirée d'Or, where her eye for detail and impeccable standards ensured that the event went from strength to strength. She was awarded honorary membership of the RCM in 2005 and was loved wherever she went, bringing joy to all who knew her, and setting an incomparable example of how to live a good life and bring happiness to others, right to the very end. She passed away on 6 November 2019.

Mary Cosgrave meeting the former Prince of Wales, President of the Royal College of Music, now HM King Charles III, in the original Woodhouse Centre.

Written by Sue Sturrock, Founder of the Woodhouse Centre

ROYAL COLLEGE OF MUSIC
CREATIVE CAREERS CENTRE

Supporting talent and shaping futures

ROYAL COLLEGE OF MUSIC London

The Creative Careers Centre would like to thank all staff, guests and audience members for their support over the past 25 years, and for being here to celebrate with us this evening.

To find out more about the work of the Creative Careers Centre and to discuss ways in which to collaborate with the department, or discuss an opportunity to advertise to RCM musicians, please follow the links below.

Email the Creative Careers Centre team:

creativecareers@rcm.ac.uk

RCM Creative Careers Centre

Professional Engagements Service

RCM Teaching Service

Good morning, midnight: the poetry of Emily Dickinson

6:30pm | Friday 28 March 2025
Recital Hall

Singers
David Afzelius
Ryan Blankenburg
Susanna Davis
Ted Day
Zhen Liu
Benedict Munden
Maddie Perring
Joel Robson
Beatriz Volante
Maryam Wocial

Pianists
Matthew Clemmet
Mingxian Li
Paul Mnatsakanov
Markus Sadler
Zhiyun Yu

Good morning, midnight:
the poetry of Emily Dickinson

6:30pm | Friday 28 March 2025 | Recital Hall

Programme devised by Dylan Perez

The tender heart

It's all I have to bring today	Ernst Bacon
Charity	Richard Hageman
So bashful	Ernst Bacon
Good morning, Midnight!	Lori Laitman

Religion and the Divine

Why do they shut me out of heaven?	Aaron Copland
I felt a funeral in my brain	Aaron Copland
I've heard an organ talk sometimes	Aaron Copland
Playmates	Juliana Hall
The shining place	Lee Hoiby

Heartbreak and solitude

Nobody knows this little rose	John Duke
And this of all my hopes	Ernst Bacon
Love's stricken "why"	Ned Rorem
Heart! We will forget him	Aaron Copland
Good morning, Midnight	Arthur Farwell
Heart! We will forget him	John Duke
This little rose	Ella Jarman-Pinto

Time's passing

Down time's quaint stream	Juliana Hall
When they come back	Aaron Copland

Death and eternity

She died…	Lori Laitman
The world feels dusty	Aaron Copland
She went	Ernst Bacon
Ample make this bed	Arthur Farwell
The bustle in a house	William Bolcom
The chariot	Aaron Copland
Sleep is supposed to be	Aaron Copland

Inner expression

Will there really be a morning?	Lori Laitman
Velvet people	Ernst Bacon
If I	Lori Laitman
I'm nobody	Ernst Bacon
If I could stop one heart from breaking	Juliana Hall
I'm nobody	Lori Laitman

Nature's wonder

Setting Sail	Juliana Hall
Bee! I'm expecting you	John Duke
To make a prairie	Ernst Bacon
The snake	Ernst Bacon
A little madness in the spring	Juliana Hall
Nature, the gentlest mother	Aaron Copland

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 28 March, 12.30pm

Museum Gallery

Welcome to the Royal College of Music

JS Bach (1685–1750)	Cello Suite no 4 in E flat major BWV 1010 *iii* *Courante* *iv* *Sarabande* *v* *Bourée I and II*	12'
Carys Underwood cello		
Hermann (1828–1907)	Suite for 3 Violins in D minor op17 *i* *Grave* *ii* *Scherzo* *iv* *Giocoso*	12'
Hermann (1828–1907)	Capriccio no1 for 3 Violins in D minor op 2	8'
Michelle Kolesnikov violin **Amy-Jo Gilbert** violin **Teodoras Kasteckas** violin		
Gabriella Smith (b 1991)	Carrot Revolution	12'
Amber Correa violin **Mira Steenbrugge** violin **Becca Marr** viola **Ezra Escobar** cello		

GREAT EXHIBITIONISTS
Monday 31 March–Friday 4 April 2025

Inspired by the 1851 Great Exhibition in Hyde Park, the RCM's cutting-edge Great Exhibitionists series is curated entirely by students. Multidisciplinary in outlook, these innovative performances often feature collaborations with artists from other creative fields including art, dance, drama and film.

Visit **www.rcm.ac.uk/greatexhibitionists** for further details.

Tickets: Pay What You Can
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

STAY UP TO DATE

You can follow the RCM on **X, bsky.social** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube channel @RCMLondon**

Filming, recording and photography are not permitted without prior written permission.

For the benefit of musicians and audience members, please turn off your mobile phone.

The RCM films many events and by attending you consent to any photography or recording. See **www.rcm.ac.uk/recordingpolicy** for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 28 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today's concert is the last RCM at St Mary Abbots concert of the term. The series will resume on Friday 9th May.

Herman Svartling Stolpe	Five Preludes *Sun-rain* *Crimson Cactus* *Deep-Sea Barcarolle* *Moon Without Bones* *Pyre for Mr Teddy*	8'
Sharon Zhou violin **Natasha Sutanto** violin		
Franck (1822–1890)	Sonata for Violin and Piano in A major *i* *Allegretto ben moderato* *ii* *Allegro*	15'
Emma Demetriades violin **Knox Oakey** piano		
Fauré (1845–1924)	Piano Trio in D minor op 120 *i* *Allegro ma non troppo* *ii* *Andantino* *iii* *Allegro vivo*	22'
Zea Hunt violin **Eddie Mead** cello **Viviana Taga-Radu** piano		

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of over £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL
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London

Junior Department
End of Term Concert

Celebrating the 150th anniversary of
Samuel Coleridge-Taylor's birth

Saturday 29 March 2025, 2.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble	Cameron Sinclair *conductor*	
Brubeck arr. Sinclair	Blue Rondo à la Turk	4′
Alonso arr. Rafalides & Sinclair	La Esencia del Guaguancó	6′

Chamber Choir	Joy Hill *conductor*	
Vaughan Williams	The Spring Time of the Year	2.5′
Holst	I Love My Love	4.5′
Holst	Nunc Dimittis	3.5′

Brass Dectet	Torbjorn Hultmark *director*	
Satie arr. Harvey	Gymnopedie no1	3′
van Eyck arr. Hultmark	Confitemini Domino	3.5′
Batchelor	Vozpelo e Pile	3.5′

Advanced Vocal Ensemble	Joy Hill *conductor* Martyn Noble *organ*	
Cecilia McDowall	Aurea Luce	6.5′
Florence Price	Resignation	2′

Chamber Orchestra	Christopher Hirons *director*	
Coleridge-Taylor	Novelletten op52 *i Allegro Moderato ii Larghetto* *iii Valse iv Allegro Moderato*	23′

Percussion Ensemble
James Broadley, Luke Crown, Howie Eaglestone,
Oscar Lond, Hailey Wong, Angus Wong

Chamber Choir
Mae Amin, Gemma Bianco, Olivia Busslinger, Hattie Cobb, Niara Fell,
Miriam Grant, Meg Hards, Imogen Horrocks, Claudia Membery,
Bea Murray, Emily Price, Amy Prins, Isabella Song, Michelle Teibo,
Amy Towner, Leah Wiseman, Hailey) Wong, Isabel Woolf

Dominic Detre, Jamie Dickinson, Richard Eichhorst, Ben Greenwood,
Jamaal Kashim, Finn Kjaergaard, Xavier) Knight, Edward Stancombe,
Hugh Suggett, Alex Tarsia, Nathan Tsang

Brass Dectet
Bronwen Roberts, Lucas Gebrehiwet, Ellie McKenzie-Jones, Oscar Lamb *trumpet*
Polly Bishop *horn*
Oscar Sangster, Alex Holford, Ben Clarke *trombone*
Maxine Chu *bass trombone*
Tristan McCardel *tuba*

Advanced Vocal Ensemble
Gemma Bianco, Olivia Busslinger, Hattie Cobb, Emilia Gahan, Grace Martin,
Lucy Palfrey, Amy Towner

Dominic Detre, Ben Greenwood, Edward Stancombe, Alex Tarsia, Gabriel Ward,
Xavier Knight, Tristan McCardel

Chamber Orchestra
Peter Ryan, Finn Kjaergaard, Catherine Bennett, Richard Eichhorst,
Katherine Baker, Leo Behrend *violin I*

Miriam Grant, Almond Zhao, Rachel Cheung, Caitlin Reynolds,
Michelle Wang *violin II*

Orion Loth, Inga de Vegvar, Jess Elliott, Harry Rughoo,
Sophia Gonzalez Pereira *viola*

Matty Oxtoby, Gabriel Ward, Oscar Wang, Madeleine Murray,
Inez Karlsson, Jacqueline Yang *cello*

Allegra Tsang *double bass*

Luke Crown *percussion*

Royal College of Music Junior Department
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Tim McNiven *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Junior Department Soloists Concert

Saturday 29 March 2025, 11am
Performance Hall

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Matty Oxtoby *cello*

Cassado	Suite for Cello *iii Intermezzo e Danza Finale*	*5'*

Justin Li *piano*

Wang Jianzhong	Liu Yang River	*4'*

Tristan McCardel *violin*

Sarasate	Introduction and Tarantella op4	3 *5'*

Aidan Zhao *piano*

Chopin	Etude in F Major op10 no8	*2.5'*

Eliza de Silva *violin*

Wieniawski	Polonaise de Concert op4	*5'*

Sapphire Ng *piano*

Mozart	Piano Sonata in C Major K330 *i Allegro moderato*	*5'*

Ray-Chinh Le *cello*

Eccles	Cello Sonata in G Minor *i Largo ii Allegro*	4.5'

Matthea Zhao *piano*

Chopin	Etude in C Major op10 no7	2.5'
Chopin	Etude in C Minor op25 no12	2.5'

Many thanks to Craig White *piano*
and to the following teachers:

Alexander Boyarsky, Geoffrey Govier, James Halsey, Lutsia Ibragimova,
Ian Jones, Natasa Lipovsek, Joo Yeon Sir, Andrew Zolinsky

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